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HAUPTMANN AND IMMERMAN

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Gerhart Hauptmann's *Die versunkene Glocke: ein deutsches Märchen-drama* has had a career suffered or enjoyed by no other German play. Performed immediately on publication in 1896, it went through thirty-four editions in the first year. Three years after publication it was honored with a study¹ of such exhaustiveness as is ordinarily written on plays only long after their emergence from the press. This article made it seem that Hauptmann's fairy drama was largely a specimen of derivative writing. It set up the following sources: Aristophanes, Paracelsus, Goethe's *Faust*, Satyros, *Braut von Korinth*, four of Ibsen's plays, H. C. Andersen's fairy tales, Grimm's *Deutsche Mythologie*, Fouqué's *Undine*, Grillparzer's *Melusine*, Felix Dahn's *Odhins Trost* and Schiller's *Das Lied von der Glocke*.

Others writing since then, or even at the same time, have suggested the following additional sources: Shakespeare, Tieck, Byron's *Manfred*, E. T. A. Hoffmann, Novalis, Mozart's *Zauberflöte*, Heine, Nietzsche, and Richard Wagner. Despite the formidableness of this complete list, the purpose of the present paper is to suggest still another possible source of this play that took the stage by storm at first only to retire to a place of demure quiet at present:² Karl Lebrecht Immermann.

The Immermann source is, as one would readily suspect, *Merlin: Eine Mythe*, written between March 4, 1831, and March 10, 1832, although the Merlin theme had been on Immermann's mind for years; his poem entitled *Merlins Grab* was written in 1818. Writing in 1910, I said:³ "Ninana is the Rautendelein of the poem." Harry Maync said,⁴ in 1920: "Die Rautendelein-Gestalt Niniana, Königin Ginevras eigengeartete Schwester . . ." About the same time Maync said:⁵ "An einem Merlin-Roman arbeitet zur Zeit Gerhart Hauptmann."

Moreover, by way of attesting Hauptmann's interest in the same themes as those that concerned Immermann, there can be added the relation of both

¹By Martin Schütze, *Americana Germanica*, Vol. 3, pages 60-95 (1899).

²Fritz Endres writes: Sie wirkt heute nur mehr wie eine matte Allegorie . . . uneinheitlich, aus Erinnerungsbruchstücken mühsam und unfest zusammengefügt, . . . vor allem ist das Rautendelein kaum mehr spielbar . . . ihre Natürlichkeit ist Unnatur geworden. Sie war zu sehr ein Kind ihrer Zeit; darum ist sie mit dieser Zeit versunken. *Gerhart Hauptmann*, Lübeck, 1932, page 29.

³Karl Lebrecht Immermann, 1911, page 52. See also Immermann's *Merlin* by Kurt Jahn, 1911, and *Merlin in German Literature* by Adelaide Marie Weiss, 1933.

⁴Immermann: *Der Mann und sein Werk im Rahmen der Zeit und Literaturgeschichte*, 1921, page 305.

⁵Ibid., page 292.

to the story of Periander. Immermann wrote his *König Periander und sein Haus: Ein Trauerspiel* in 1822. It was published at Elberfeld in 1823. Harry Maync said:⁶ "Ein volles Menschenalter hindurch hat die Tragödie . . . die Seele Gerhart Hauptmanns beschäftigt; was er plante, zeigt seine Nacherzählung der Fabel im 'Griechischen Frühling'."

This statement has to be taken with reserve for Immermann and Hauptmann both did nothing more than follow a common source: Herodotus. Hauptmann's really significant assertion is this:⁷ "Periander, Melissa, Lykophron. Es hat immer wieder, während beinahe dreier Jahrzehnte, Tage gegeben, wo ich diese Namen lebendig in mir ja oft auf der Zunge trug." Hauptmann began to think about Periander then around the year 1880! Let us confine our attention to these two relationships,⁸ no more in the interest of detectable influence of the older poet on the younger than in that of the general workings of two quite different minds that reveal after all a marked similarity in total output.

Rautendelein is not necessarily the most important but certainly the most nearly unique and best-known character Hauptmann has thus far created. She romps through all five acts; there are no scenes. She speaks a total of nearly 600 lines out of a grand total of 2,582. She opens the play with a query to the bee as to her habitat; this is in the nature of a defense mechanism, for her own is odd enough. She closes the play by rendering the final and quite human or mortal service to the dying Heinrich, whereupon she herself, at least in the performance I saw at the Deutsches Theater in Berlin in the spring of 1904 — there are no stage directions — creeps back into her well, presumably to die.

Rautendelein is the cause of Heinrich's ruin only indirectly, if at all. We may fancy that the Waldschrat upset Heinrich's wagon out of fear lest he might, through juxtaposition, capture Rautendelein's love. She hated the Waldschrat, also the Nickelmann. She had great human possibilities from the very start: Möchte so gerne Vater und Mutter kennen (32). There is on record nowhere a more perfect case of love at first sight. Still ill, Heinrich says: Märchen, küsse mich! (317) No sooner has Heinrich come into her life than she says: Ich möchte fort, nur von euch allen [wood sprites] fort (676). Heinrich unwittingly walked into a set of circumstances that caused his spiritual downfall after his first artistic effort had, through no real fault of his, failed. One might, to be sure, say of Rautendelein that she was out for a better-looking being than she had thus far seen, but there is no reason to believe that Heinrich, at first, was dissatisfied with his admittedly stringy wife, nor is Rautendelein to be looked upon merely as a college widow or a gold-digger.

How Rautendelein again finds Heinrich, once he has been carried back to his wife, his children, and his home need not be investigated rationally:

⁶Ibid., page 125.

⁷Jubiläumsausgabe, Vol. 6, page 116.

⁸See the present writer's *The Way of the Translator*, MLF, XXI, 1, pages 13-19 with reference to Immermann's *Tulifäntchen* and Hauptmann's *Versunkene Glocke*.

this is a fairy play. But try as Magda may to cheer her husband back into a useful life she cannot succeed. Rautendelein succeeds perfectly and without effort. There is so much difference, to Heinrich, between her with her red-heeled slippers and Magda whose chief decoration is a flower she found in the back yard. Rautendelein says to him, *Dich aber mag ich gern* (1161); he says to her, *Du süßes Kind* (1180). And the man who was "im Innersten erkrankt" is now ready for wünschen, hoffen, streben, wagen — und schaffen, schaffen (1235-36).

Try as the Preacher may to win Heinrich back to the good life, he fails; Heinrich vows all the more solemnly to live dangerously, now that Rautendelein has filled him with directive inspiration. He is going to create a work of such a nature that *Hass und Groll und Wut und Qual und Pein zerschmilzt in heissen, heissen, heissen Tränen* (1583-84). That would be a marvelous mission; but the Preacher knows he is lost. His final debacle is brought on by his alliance with Rautendelein, who cannot work her spell however without the aid of Grandmother Wittichen's clan. As a mortal, and essentially moral, man he tries to achieve all. Overweening ambition is routed by the unmuted and immutable voice of conscience. The five key words connected with his catastrophe are spoken to Rautendelein: *Ich kenne, was dich grämt* (1973).

Rautendelein ruined Heinrich in his attempted come-back, but he did not go to her; he did not seek her out; she came to him. When she came he received her with spontaneous warmth. He died in love.

Parallels may exist in contrasts as well as similarities. When we take both types into consideration, the case of parallelism between *Die versunkene Glocke* and *Merlin* is virtually perfect. *Merlin* has but few sources, apart of course from such Mediaeval literature as concerns itself broadly with King Arthur and the Holy Grail. The commonest sources suggested are *Faust*, Novalis, Calderon, Solger's *Erwin*, Shakespeare, Kalidasa's *Sakuntala*, and the paintings of Raphael and Dürer. This is not a large list when we recall that Immermann was an omnivorous reader.

Or, if it seems large, there is this inescapable fact: Immermann's work was never popular; it has been reprinted to be sure by different publishers but it never really enjoyed even a second edition. But, where *Die versunkene Glocke* has had no appreciable influence on later literature, *Merlin* really created a school. Goldmark and Dräsecke each used it as the basis for an opera libretto, and this despite the fact that Immermann never intended it for the stage. In 1918 Friedrich Kayssler played it on the Volksbühne in Berlin with special music and superb scenery, but without success, box-office or otherwise. And yet, scholars⁹ have proved its unquestioned influence on Richard Wagner, Hebbel, Schopenhauer, Nietzsche, and Ibsen.

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Hauptmann knew his Novalis.¹⁰ The main body of the work contains 2,641 lines, divided into three parts, "Vorspiel", "Gral" and "Nachspiel". There are no acts, no scenes. Niniana is mentioned first in line 1,213, and appears first in line 1,673. She speaks about 175 lines, all in the "Gral". They are some of the lightest, most airy and graceful lines Immermann ever wrote. Without her Immermann's "tragedy of contradiction" is unthinkable.

Merlin is the son of Satan and Candida. Compared with him Hauptmann's Heinrich, with all his bell-casting and temple-building, is relatively modest. Merlin is going to straighten out all the confusion associated with all the knights of the Round Table: Dem hehren Gral schaff' ich die echten Hüter! (326). Satan conquered only his mother's body, not her soul, so there is no parental handicap. On the contrary, he is the paraclete, he is one of the Trinity. There is a Catholic legend according to which there are no modest people in Hell, but Merlin goes on his way, unperturbed, unabashed. He overcomes Klingsor, who sees his *Castel Merveil* fall about his head, and dies bequeathing leadership to the younger man.

This gives Merlin power at court. Immermann never depicted a hero with such glory as Merlin enjoyed for a season. The earth is his and the heavens obey his commands. And just then Niniana appears. Her beauty captures him completely. The Romanticists rarely motivated love scenes but this one is uncommonly precipitate. He crowns Arthur, he feels that his sway is perfect and justified, for is he not only God but Man too? This is precisely the way Heinrich felt after his first meeting with Rautendelein. He did not stress the god in him but his temple was to be far superior to the bell.

He is at least Man; for when he loved he lost his power. The knights are in greater confusion than ever once their leader has become a leader astray, a weakling seeking love and forgetful of his mission, the quest for the Holy Grail. Niniana merely disappears from view — there is no such thing as routine motivation in the tragedy — and Merlin dies repeating the *Pater noster*.

It was his inordinate vanity coupled with his settled conviction that he could do what no one before him had ever been able to do that made him susceptible to love for his own sake. Heinrich would probably have died in peace in Act one had there been no Rautendelein; Merlin might have lived to find and fix the Grail had there been no Niniana. But he did not seek her out. He walked into a chain of circumstances that placed him face to face with her. His was love at first sight; hers was a bit slower, but only because she had not already grown tired of ugly Nickelmans and Waldschrats. As the sister of Ginevra she had known true knights. He must have known ladies too, but none like Niniana.

In 1897, one year after the appearance of Hauptmann's play, Max

¹⁰See "Novalis and Hauptmann," by F. W. J. Heuser, *Germanic Review* I, 1, Jan. 1936. Kurt Jahn, loc. cit., makes out a strong case for the influence of Novalis on Merlin as a whole. Immermann was thoroughly acquainted with the works of Novalis as edited by his friend Tieck.

Schneidewin wrote:¹¹ Die Sprache . . . ist eigenartig, funkelnagelneu, und ruft kein Vorbild ins Gedächtnis, das in ihr copiert wurde. This challenges. For example, it is night. The camp of the Round Table occupies the center of the stage. Sleeping in open tents are Artus, Ginevra, and the Ritter. Niniana comes in:

Will einer mich fangen,
Schlüpf' ich verstohlen
Auf federnden Sohlen
Gleitend hinweg.
Nach keinem verlangen,
O reines Empfinden!
Mit Wolken und Winden
Führet das Mädchen ihr freies Gespräch.

She slips over to her sister and kisses her Wimpernverhangene Äugelein beid'. But she says she is not going to award kisses indiscriminately. She takes her ruby ring from her finger, and

Die herrlichste Gabe,
Die Wünsche, die süß'sten,
Das liebste Gelüsten
Schenke den Träumenden, Ringlein, zu Nacht!

And from that moment on Merlin is no leader; he is only a follower. Merlin says "bleib!" Niniana says "fange mich!" Niniana runs off.

Merlin: *Du liebst! — Furchtbares Wort, das in den Abgrund
All deine Kräfte stürzt!*

He is talking to himself. Lohengrin and Parzifal agree that the quest for the Grail may be the cause of much inner disquietude.

In her next long speech Niniana sits by her Weiher, im Walde von Briogne, and fishes. Her angling is symbolical:

. . . du kriegst einmal den größten, Weisesten der Männer . . . ,
but it will be the end of him. There is a wonderful love scene between her and him (2053-2149). They then retire to the Weissdornhecke for the enjoyment of romantic intimacies. He says:

So gieb mir Liebe, daß ich leben kann!

Hauptmann's Heinrich was seemingly destined to copy that sixty-four years later. Or take this passage. If it was not "copiert" by Hauptmann, then the parallel-passage way of running down influence becomes increasingly dubious:

Ich wollt' ihm dienen, wie die treuste Magd,
Den Trank ihm schöpfen aus dem Kieselquell;
Zwar braucht er's nicht! — Ihm würz'ge Beeren lesen
Im Morgenreife; zwar braucht er's nicht!
Zur Nachtruhe hatt' ich weiches Laub gestreut,
In meinem Schoss sein liebes Haupt genommen,
Und schlaflos wär' geblieben ich, daß er
Nur sanfter schlafe. Zwar braucht er das all nicht!
Hat Wein, und Speis' und Dunen, wann er will.
Doch, dacht' ich, wird es ihn erfreuen, giebt's
Sein Mädchen ihm!

¹¹Das Rätsel des Gerhart Hauptmann'schen Märchendramas "der versunkenen Glocke" und seines märchenhaften Erfolges. Leipzig, 1897, page 8.

But the similarities do not stop with parallel passages. Dioflee and Witichen, the meaning of "Mensch", forest and hut scenes, dwarf and elf scenes, the strangely erotic part played by fauna and even flora, the part played by the sun, the motif of the enemy incurred because of spiritual vagaries and the very tempo and rhythm of Niniana's words, all point to the Silesian play of 1896. When Heinrich dies, his bell is gone, his temple destroyed. Merlin is even worse off:

Weil, als du Gottes Orgel spielen wolltest,
Für Satan du die Bälgen trat'st.

Rautendelein ruined a married artist, Niniana¹² overthrew a religious leader pledged to celibacy. In each case it is a question as much of tragic as of moral guilt, but unlike Hebbel both Immermann and Hauptmann worked out their problem through the introduction of supernatural beauty.

As to the Merlin-Roman of which Maync spoke, Hauptmann has to be sure since written *Lohengrin* and *Parsifal*. They may be passed over in silence. Some of Hauptmann's biographers do just that while others remain unenthusiastic. Endres¹³ merely mentions them in passing as "die schlimmen Ullstein-Umdichtungen." But we cannot ignore the work done by both writers on the strange fate of Periander.

The writer of these critical lines refuses forever to give full credit to the writer of creative lines if these creative lines do not constitute a good plot, if they do not tell a good story. Immermann is the creator of a wide range of plots; he told many stories; but he never told a better story better, he never constructed a better plot than is found in his tragedy of and on Periander. His drama reads well however grave its defects may be from the angle of dramaturgic laws. And it may have been this which made Heine¹⁴ refer to it as "the worst masterpiece" he knew of. The chief difficulty however with Immermann's *Periander* is the same difficulty we found with his *Merlin*: Immermann told a story which he felt was familiar and therefore failed at times fully and properly to motivate his happenings. He should have done what Hebbel did in his *Herodes*: motivate as though his were the very first telling of the tale.

The source for Periander is, we might say naturally, that never depleted arsenal for creative writers, Herodotus.¹⁵ But we have to proceed here cautiously. The first Immermann editor said that the story is told in Herodotus, Book III. Since then this remark has been repeated. But the real story of Periander runs all through the first five books of Herodotus.

¹²Just as Hauptmann's "Indipohdi" means "Niemand weiss es," so does Immermann's "Niniana" mean "das tu' ich nicht." Immermann must have known this: "Ich aber, Niniana, tu das nicht" (2548). Merlin also applies it to himself: "Doch wenn's dich böse macht, so tu' ich's nicht" (2854). This is said on their retiring to the Weissdornhecke. The name, originally spelled "Nynianne", is supposed to be Chaldaic.

¹³Loc. cit., page 38.

¹⁴Heine made the statement to Ludwig Robert; it is quoted in all Immermann editions; and it is a significant fact that Immermann has been edited almost as frequently and carefully as has, say, Schiller.

¹⁵The History of Herodotus. Translated by George Rawlinson. Edited by Manuel Komroff, New York, 1934.

And if we fail to ascribe a goodly measure of fancy to Immermann when he was twenty-five, we might have to look for additional sources for his deviations from Herodotus are many and varied.

The very first question is: Why did Periander, the tyrant king of Corinth, kill his wife, the mother of his children? Herodotus does not tell us. Hauptmann¹⁶ says "aus unbekannten Gründen." Immermann¹⁷ says "aus Zorn und Eifersucht." Our classical dictionaries state that Periander put his wife to death by striking her when she was *enceinte* because of calumnies circulated by courtesans. Immermann gives her no name. Herodotus calls her *Melissa*. Immermann gives Periander a daughter named *Melissa*. Hauptmann says¹⁸ that the daughter of Prokles, King of Epidaurus, wife of Periander, was named *Lyside* but that Periander changed this to "*Melissa*" ("Honey") out of his great affection for her. Hauptmann claims, too, that Periander was merely charged with having murdered his wife. Hauptmann obviously read more than Herodotus, for he has never written his drama on Periander and his account in *Griechischer Frühling* is therefore in the nature of an essay where we would not expect him to coin or invent a proper noun such as "*Lyside*."

The nucleus of the story is the same everywhere: Periander, tyrannical king of the Corinthians, murders his queen and sends his two sons over to his father-in-law, Prokles, king of the Epidaurians, or to his brother-in-law, depending on the version used, where they remain until Periander himself having grown old and the sons having grown up, he calls them back home so that the one, Lykophron (the name is the same in all accounts), may take over the reigns of government and thus keep the family house intact. When Lykophron learns however what his father has done, and what has happened to his mother, he turns against his aged father with all thinkable bitterness and violence, and thus leaves him in his dying days a king without a friend, a mortal wreck and wretch who anticipates death and the grave as would the meanest of his subjects.

There is no question but that Immermann's interest in the story was less deep-seated than is the case with Hauptmann. Immermann saw that Periander's ugly actions constituted a striking proof of the familiar, and oft-used fact that one evil deed begets not merely another but a long, concatenated chain of evil deeds. There is an element of fate in his drama. There is some Shakespeare in it, also some Calderon, and more still of Schiller. And there is a goodly measure of high-grade creative writing. Ponder the appositeness and timeliness and modernness of these words, spoken by King Prokles to his son-in-law, King Periander:

Allein wir Menschen fehlen immer dar.
Ins heiligste Geschäft dringt Eigennutz
Geberdet sich wie Mild' und Gnade, lässt
Mit strengen Pflichten uns nachlässig spielen.

¹⁶Loc. cit., page 114.

¹⁷The Boxberger edition, Vol. XVI, page 316.

¹⁸Loc. cit., page 114.

Smoother verses than these have been written, but many would subscribe without hesitation to the sentiment.

Hauptmann felt the case more profoundly. Scribbled on the painted walls of his own bedroom at Agnetendorf today are the words:¹⁹

*Den Vater verehrt man,
Zur Mutter gehört man.*

Also, Hauptmann has been interested for over half a century in the origin of poverty. He has asked more than once, how does it come that some men become beggars?

Lykophron is literature's most renowned beggar. After his return to Corinth and his disavowal of his father and all his works, Periander outlawed him and made it a civic offense punishable by law to offer him aid. Lykophron slept therefore on the porticoes of public buildings and ate from the city's refuse cans. This moved even Periander, who, when he decided to give food to his son, was reminded of the law.

There is too the case of the murdered mother. Herodotus tells how the oracle revealed to Periander that she was all a-chill in Acheron because her clothes had not been burned on the occasion of her burial. Of this motif Immermann made nothing. Hauptmann, who seems here merely to translate Herodotus, will make much, if he ever writes his play on Periander.

Did Hauptmann derive his initial inspiration or any inspiration in this case from Immermann? It would be less than useless to write to him, for since Hauptmann had his troubles some time ago with souvenir-hunters, he answers no letters, except the few of a purely business nature, and those in which he knows without a doubt that the letter will not be eventually used for some undesirable purpose.

When Gerhart Hauptmann was about the age of the returned and rebellious Lykophron, he too was sent from his father's house to the country and placed in charge of his uncle,²⁰ Gustav Schubert, with the idea that the uncle might make a preacher or a farmer or a combination of both out of him. Hauptmann-Gustav is of course a wholly different pair from Lykophron-Prokles. And yet the situation and its influence on Hauptmann might well have interested him in a general way in what happens when fathers put their sons in the hands of their wife's sister's people. Hauptmann returned from his uncle's estate interested neither in religious cults nor rural agriculture. But he remained grateful to his relatives.

He himself says, in his *Griechischer Frühling*, that he came on the idea of this "Corinthian Hamlet" twenty-eight years earlier "während einer kurzen akademischen Studienzeit." If he means the University of Jena (1882-83) it is not exactly easy to reconcile the figures, for that would put the

¹⁹Tage mit Gerhart Hauptmann. By Hans von Hülsen, Dresden, no year, pg. 20.

²⁰See Gerhart Hauptmann: Leben und Werke. By Paul Schlenther, Berlin, 1922, pages 1-31. See also Early Influences on the Intellectual Development of Gerhart Hauptmann, by F. W. J. Heuser, Germanic Review, V, 1, pages 38-57. This informative and conservatively worded study, based largely on personal interviews and private correspondence, shows how well Hauptmann knew Grabbe; and to know him would argue knowledge also of Immermann, in the period before the writing of the *Versunkene Glocke*.

actual writing of his *Griechischer Frühling* in 1910, which is a trifle too late. But he must have meant Jena, for his previous stay at Breslau cannot be accurately described as an "akademische Studienzeit." At Jena, Hauptmann would have had the best imaginable chance, next to what he might have had in Düsseldorf, to find Immermann.²¹

There are two other points in connection with Immermann and Hauptmann that are of more than passing interest. Each writer has tried virtually every type of creative writing, Immermann writing by far the greater number of poems. E. T. A. Hoffmann wrote nearly nothing but prose works; Friedrich Rückert wrote nearly nothing but poems. Immermann and Hauptmann have written lyrics of all kinds from short poems of momentary emotion to long lyrical works of an epic or ballad nature at the same time that they have written the short story, the full-length novel, the straight drama, tragedy, comedy, proverbs, diaries, travel pictures, autobiographic matter, and the essay. Immermann also published long translations.²² Let no one be surprised then if at times their paths have seemed to cross.

This is however of less importance than the relative quantity of their work. Immermann died when he was forty-four. When Hauptmann was forty-four he had just completed *Und Pippa tanzt*, his twentieth work. He will in high probability be longer remembered for these works of his youth than for those of his days as an old man. With the best of intentions it cannot be said that he has ever been as influential in the creation of new genres as Immermann was with the first "Dorfnovelle" in *Der Oberhof*, and the first "Zeitroman" in *Die Epigonen*, the latter published exactly one century ago.

No one regards Immermann as a man of gifts equal to those of Hauptmann; but no one has ever yet been able to explain how he did what he did in the brief time at his disposal. Immermann served two years in the German army, and admits that they were lost years so far as creative efforts were concerned. Hauptmann was never a soldier. Immermann studied longer than Hauptmann did. He travelled widely. His major love-affair, until his eventual marriage, was of a peculiarly time-consuming nature. Throughout the long years when he was director of the Düsseldorf Theatre he read an average of one play a day in search of something playable and then superintended the rehearsals of those plays that were presentable. He made his living as a conscientious lawyer and rose to eminence in his pro-

²¹In his highly useful book, *Antike und antikes Lebensgefühl im Werke Gerhart Hauptmanns*, Breslau, 1935, Felix A. Voight gives enough of the plan of Hauptmann's projected drama on Periander to show that should he ever write it, it would follow Immermann closely. This is to be sure natural, since the work is based on material that is a matter of historical record. If there is an essential difference it is in the emphasis Immermann lays on Prokles. Hauptmann was minded to stress at all times Periander, Melissa, Lykophron.

²²I own the original edition of Immermann's translation of *Ivanhoe*. See *Modern Language Notes*, XXVIII, 7, "Ivanhoe translated by Immermann." The only important work of Immermann the first edition of which I do not own is *Merlin*. My own copy of the first edition of *Periander* is a card-board bound, leaves uncut, spotless page copy. There are 112 pages. The book was made by the Büschler'sche Buchhandlung und Buchdruckerey in Elberfeld.

fession. Yet his works fill twenty quite sizable volumes, apart from the hitherto unpublished material that lies recalled but otherwise neglected in the archives at Weimar. If he influenced Hauptmann the *doyen* of German letters need not be ashamed. Inspiration may be derived from mere diligence. Sheer bulk may be impressive.

Loopstrassen in Chicago

Die Strassen flüchten aus drückender Enge,
Verfolgt und umbrandet vom Brausen der Menge,
Vorbei an Palästen und Schauemporen
Und Fronten aus Glas und Granit geboren,

Über Brücken, Kanäle und schimmernde Gleise
Verschwingt sich im Fluge die staubige Reise
Von Sklaven, im Frondienst zermalmt und zerschlagen,
Die ihre Freiheit sich sehrend erjagen . . .

Und weiter und schneller in fiebender Eile,
Schon schiessen sie hin wie entschwebende Pfeile
Und hinter ihnen auf Stahlgeäder
Verblitzt sich der Zorn verfolgender Räder . . .

Da öffnet die Ferne sich unermessen,
Der Himmel befreit sich von Zinnen und Essen,

In eine wogende, wallende Weite
Gleiten sie hin wie selig Befreite . . .

Bald hat sie der Park in sein Schweigen genommen
Und die Bäume rauschen: „Willkommen, Willkommen!”

Nun ruhen sie aus in grünen Quartieren,
Gottes Sonne geht golden auf ihnen spazieren . . .

Aus: Am Leben entlang, 1933 — Kurt Baum, Milwaukee, Wis.

Grillparzer's SAPPHO and Thomas Mann's TONIO KRÖGER

WINTHROP H. ROOT, Williams College

The existence of two such parallel statements of the problem of the poet as Grillparzer's *Sappho* and Thomas Mann's *Tonio Kröger* is a challenge to an analysis of their respective conceptions of the *malheur d'être poète*. Such an analysis should, moreover, apart from its intrinsic interest, be of value to the student and teacher of German literature, since both of these works are usually read during the college German course. It is with both these purposes in mind that the present study is undertaken. In such an analysis many differences in conception and emphasis, easily explicable in historical and psychological terms, are to be taken into account. It should also be stated that there is no suggestion made that Mann was influenced by *Sappho*; whatever may be the truth in this regard, the present study limits itself to analysis of similarities and differences in subject matter and treatment.

Both works, in the first place, stress the incompatibility of art and its antithesis, "life"; both present the case of the artist who, realizing this antithetic relationship, desires to break out of the circle of art in order to become part of "life". The tragic tension does not arise until the artist becomes aware that he has paid for his creative ability with the loss of the average human being's unambiguous relation to "life".¹ And certainly Mann suggests that an artist who experiences this longing for the normal is far from being the least creative type of artist; and Grillparzer's glorification of Sappho goes far beyond any mere re-phrasing of history's favorable judgment. For the poet who is satisfied to remain in the charmed circle of his art, like "Adalbert der Novellist", there is no problem; but for those who feel exiled in the world of their art, the desire to share in the non-artistic creates a problem that is essentially tragic, though, as in Tonio's case, compromise is possible under certain conditions. The poet's tragedy, as conceived by both authors, is not inherent in art itself, i. e., it is not the tragedy of an artist's inability to solve the problem of form versus content, or the problems of his specific artistic medium; these tragedies, which have been repeatedly treated by other poets, appear when the emphasis is laid almost exclusively on art *per se*, especially in esthetic eras. Both Mann and Grillparzer, however, see the tragedy of the poet in his relation to something outside art; in a world where nothing but art existed their conceptions would have no meaning. Artists of the type of Sappho and Tonio do not exaggerate the importance of art; they realize that art serves life and not life, art; and their nostalgia for the normal is not defection from their high calling, but the very source of their art.

That this antithetic relationship of "life" and art exists is due to the fact that the poet, as they conceive him, experiences life in a special way. In other words, the tragic problem, as they see it, centers in the peculiar

¹Cf. Mann's *Novellen*, Berlin, 1925, II, 26 f.

psychology of the poet; they neglect social and economic factors in thus emphasizing the artist's psychological uniqueness. "Life", e.g. Phaon or Hans, Melitta or Inge, feels and thinks, experiences and reacts, in a far simpler and less problematical fashion; and herein lies its (relative) superiority in the eyes of those artists who would cry with Sappho:

Und Leben ist ja doch des Lebens höchstes Ziel.²

And yet this belief in the primacy of "life" often brings the poet to the realization that the very gifts which make him a poet serve also to shut him irrevocably outside the sphere of the non-artistic. He is not always fully aware of the paradoxical nature of his position; and when this awareness is absent, when he forgets, even for a moment, the impossibility of anything but a compromise solution, and attempts the impossible, he achieves, like Sappho, only his own destruction. Both Mann and Grillparzer portray the growing consciousness in their respective protagonists of the full significance of their situations; until Sappho seeks death as an escape from her intolerable isolation; and Tonio compromises with his fate by rooting his art deep in his love for the unattainable normal. Sappho becomes aware of the limits beyond which she cannot move when she tries to break through in the blindness of her love; Tonio does not struggle, but moves in a brooding melancholy, devoted to his precise artistry, until a calm, analytic statement of his problem clarifies his position — and he is "erledigt". He, no less than Sappho, becomes aware of the inexorable spell that holds those whose fate is to live in the world of art. Especially interesting is the comparison of the way in which Tonio's problem is explained in terms of environment and heredity with Grillparzer's portrayal of Sappho. We are given a realistic psychological explanation of his development; not so, however, with Sappho: as the tragedy opens she is already in the midst of her struggle to free herself and walk among the normal as one of them. There is no explanation of how her problem originated. This difference is probably to be traced to Mann's early schooling in the naturalistic conception with its greater emphasis on the explanation of character in terms of its past.

Sappho is in still another respect a less complex character; she does not see clearly the irreconcilability of the opposites she desires to fuse, and suffers, therefore, from the tragic illusion that she can join life and art in a tenable union. When she suddenly realizes the futility of the attempt, she seeks death as the only escape, unable, like Tonio, to come to terms with her fate. The latter presents a less simple case: he wishes to be one with "life" and yet at the same time wishes neither to surrender his art nor seduce "life" to the questionable pleasures of art, to the point, at least, where it would cease to be "life". His is an ambiguous attitude; so that, instead of rushing to extremes and hence, to tragedy, like Sappho, he finds refuge in the realization that, though he can never be one with it, the blood of his art flows from the "life" he loves. Where Sappho acts, he cogitates and broods; where she loves to the point of despair, he worships at a

²Sämtliche Werke, Wien, 1909, I., 1. 270.

distance, longing for the seductive charms of the insignificant normal, but none the less moving always within the circle of his art. To put it concretely: if he had tried to find happiness with Inge, he would be closer to Sappho's case; or if Sappho had merely adored Phaon from a distance as a representative of the world of sweet mediocrity and brooded about the fate that held her from him, longing for, and yet repelled by, his inanity, she would have been comparable to Tonio.³

With these preliminary comparisons out of the way, the analysis of the central dilemma, the psychology of the poet, can be undertaken. What do Grillparzer and Mann consider the differences between "life" and art? What differentiates the artist's psychology from that of the average human being's? An analysis of the two protagonists will best answer these questions. Looked at, then, from the point of view of her psychological reactions to life, Sappho very evidently differs from those around her, especially from the representatives of "life", Phaon and Melitta; these differences, as will be seen, are partly shared by Tonio, but at least one of them is uniquely hers, the central factor in her tragedy. In her description of herself in Act I she says:

Du kennst noch nicht die Unermesslichkeit,
Die auf und niederwogt in dieser Brust.⁴

And again:

Beschützt mich, Götter, schützt mich vor mir selber.
Des Innern düstre Geister wachen auf
Und rütteln an des Kerkers Eisenstäben.⁵

Thus, Sappho is portrayed as a person of exaggeratedly violent emotions, of what is commonly called artistic temperament, a quality which, since romanticism, we tend to regard as an integral part of artistic personality. This intensity of emotion stands in the forefront of her tragedy. It is her temperamental handling of the situation that drives Phaon from her; the chain of incidents leading to his realization of his love for Melitta is forged by the fury of her temperament. Grillparzer himself says:

Ich war nämlich immer ein Feind der Künstlerdramen. Künstler sind gewohnt, die Leidenschaft als einen Stoff zu behandeln. Dadurch wird auch die wirkliche Liebe für sie mehr eine Sache der Imaginazion als der tiefen Empfindung. Ich wollte aber Sappho einer wahren Leidenschaft und nicht einer Verirrung der Phanatasie zum Opfer werden lassen.⁶

He cannot be denying here that *Sappho* is a tragedy of the poet (it too evidently is intended to be); he is, however, focussing our attention on a quality of the artist which, unlike self-observation and objectivity, is shared, in a far lesser degree, by the non-artist: temperament. It is this quality that is the core of the tragedy.

³In her case the tragedy is partly due to Phaon's equally blind, though more excusable delusion that life can walk on the level of art. There is no counterpart in *Tonio Kröger*, unless it be the poetic lieutenant.

⁴Ibid., 1. 126-7. Cf. 1. 809-10.

⁵Ibid., 1. 1219-21.

⁶Ibid., *Prosa*, IV, 130-1.

It is a mistake to try to make a tragedy of age's love for youth out of the drama by pointing out that Phaon's youth contrasts with Sappho's maturity, since, among other reasons, maturity is equated with artistic psychology and youth, with the non-artistic. The artist is mature in that he sees the central meaning of situations, actions and motives more clearly than the non-artistic individual, who, like the child, never sees beneath the surface. Thus Sappho, in a moment of despair, laments the loss of childlike innocence and naivete and the consequent "quälendes Erkennen".⁷ Tonio even as a boy is truly mature in his grasp of fundamentals; his mental maturity outdistances his physical. Phaon, Hans and Inge could have had experiences identical with Sappho's and Tonio's and yet never would have achieved "quälendes Erkennen". In this sense, art is mature, regardless of physical age, whereas "life" is childlike, if not childish. To be sure, the artist shares with the child a keener awareness of the world around him, but combines with it the ability to grasp the deeper implications of reality.

It has been necessary to stress the element of temperament in *Sappho* because it is central in Grillparzer's treatment of the problem; it is also important because it is exactly that attribute of artistic psychology which does not enter into the problem as presented in *Tonio Kröger*. Tonio is not a temperamental artist. This appears in his every reaction, e. g. his dress, his attitude toward Italy, etc.; he is not the romantic artist in the sense that he despises the Philistine, although his sense of loneliness and difference is a romantic heritage; indeed, he suffers from the typically romantic spiritual isolation without the *aes triplex* of the romantic contempt for the normal to armor his heart against the sword-thrusts of the world. Adalbert is the typically temperamental artist, not Tonio, who is, unlike Sappho, a cool and analytic spirit; his suffering is not due to the turbulence of his heart, but to what Mann considers the essential attributes of artistic psychology: objectivity, self-observation, and the cynicism and disgust that come from deeper knowledge. These necessarily shut the artist outside of the normal, according to Mann; they are psychological categories without which all experience as an artist is impossible. The differences between *Sappho* and *Tonio Kröger* center, thus, first of all in the artistic temperament, which Grillparzer emphasizes and Mann intentionally omits. This difference is basic: Sappho, like Adalbert, is pure artist; Tonio stands between artist and "Bürger", and it is part of the "normal" heritage that he is not temperamental. His psychology leads to melancholy, to pessimism, but not to tragedy; only if the element of temperament were added, would Tonio's problem end tragically; for him, who cannot even be "a gypsy in a green caravan", tragedy is excluded by hypothesis, as it were. We can imagine Adalbert, who can damn spring for its upsetting sweetness, swept temperamentally into tragic action, if ever he were faced with the problem of bridging the gulf between "life" and art. Tragedy (or, at least, this tragedy)

⁷Ibid., I, 1. 380 f.

is not the lot of those who stand in the middle position. For them the Hamlet tragedy is possible, not the Sappho tragedy.

Thomas Mann, then, presents as the problem of the poet three psychological peculiarities which are a source of pain to the poet himself and the barrier between him and the ordinary man: objectivity, self-observation, and the spiritual paralysis that comes from depth of insight. The remarkable and interesting fact is that, in spite of all emphasis on temperament, Grillparzer recognizes and even presents similar, yes, identical, problems as part of the tragedy of Sappho. The poet according to Mann must, in the first place, avoid subjective reactions; for him it is necessary to be completely objective even when he is genuinely moved by the subject he is portraying, even when he is participant as well as observer. To let himself be swept away emotionally is to lose control over the subject matter; the pre-requisite of giving form to matter is to be its master and not its servant.⁸ This problem is one that *Sappho* does not present, not because the temperamental artist does not face it (Adalbert does), but because Grillparzer intentionally focussed his attention on other problems.

In the second place, Mann presents as the problem of the poet: his tendency to observe his own motives and actions as if they were those of another person, never losing himself completely, naively, always consciously registering the emotional development of a given situation, even when life is making its utmost demands on his selflessness; his life is never naively lived, it is always consciously experienced. At no moment can he slip out of the blinding light of consciousness into the welcome darkness of naive self-forgetfulness.⁹ The quotation given above from Grillparzer's autobiography shows that he was fully aware of this problem and excluded it intentionally from Sappho's tragedy, not because it was unimportant, but because he was too painfully aware of its significance from his own experience. The third point in Mann's presentation of Tonio's problem is the disgust and cynicism that comes from the artist's deeper insight into the pain and evil of existence, into the frailties of the human being or his impotence in the face of the forces of his destiny, paralysing the will, making the poet incapable of meeting the demands of active participation in the world around him.¹⁰ In her description of Phaon in Act I, Sappho lists among others: "Lebenslust, der kühne Mut, der Weltgebieter Stärke, Entschlossenheit" as admirable qualities in the non-artistic individual.¹¹ She considers the poet to lack qualities which are strikingly similar to those stressed by Mann. To Grillparzer, too, the poet appears as an eternal Hamlet. The thought is further and even more clearly developed in the same Act, where Sappho longs for childhood again because it knew no "quälendes Erkennen", because there the poet's insight has not yet brought disillusionment.¹² The re-

⁸Op. cit., 33 f.

⁹Ibid.

¹⁰Ibid.

¹¹Op. cit., 1. 265 f.

¹²Cf. n. 7.

sulting paralysis of the will, although inherent in the above statement, is not as marked in *Sappho* because, unlike Tonio, she has a temperamental energy that successfully stifles her better knowledge.

The charge of undue pessimism is sometimes brought against Grillparzer's and Mann's portrayal of the problem of the poet as one who is 'by definition', as it were, completely cut off from the rest of his fellow-men; nor can this charge be denied categorically. It is probably true that the poet is in reality seldom so absolutely incapable of making contact as in these two cases; and that he seldom experiences this problem so consciously and so intensely. The fact does remain, however, that a problem of this nature is to be found stated in the confessions and autobiographies of many poets, especially modern poets. Mann and Grillparzer are not pessimistic in the sense that they invent a problem which is peculiar to them, but only in the sense that they feel unusually keenly, and present unusually forcefully, an isolation to which many of their confrères have born witness. It should be noted that their feeling of pain derives from a love of "life"; neither of them, in other words, is negative in his reaction to "life". They do not deny, as a completely esthetic mind might do, the primacy of "life". They are not narrowly esthetic, but affirm to a surprising degree values that the creed of art for art's sake despises. Thus, their pessimism does not derive from a negation of these values, but from the realization that the poet is by very nature unable to attain these values; their works are, therefore, basically an affirmation of the values of "life" and inspired by no romantic contempt for the everyday world. They do not champion one-sidedly any purely esthetic creed, but merely state clearly one of the conflicts between equally justified and necessary values which are the tragic basis of man's experience.

Wolkenschau

(An W. G.)

Er liegt und sieht die stummen Wolken ziehn
und hört Musik in ihrem leisen Gang;
er sieht sie waldgefangen, fühlt sie glühn
und schaut die Wolken tiefer, liegend lang.
Sie fingern an dem schwarzen Bergeshang,
sie gießen langsam sich ins grünste Grün.
Er liegt und lauscht dem wandelnden Gesang
und sieht die königlichen Wolken fliehn.

Ich liebe diesen Lauschenden, der liegt.
Die Wolken wispern ihm: Vorbei! vorbei!
und gehen in ihm ruhebringend ein,
wie eine Welle in den Sand versiegt.
Aus Wolken saugt er einen starken Wein
und dieser Wolkenatem macht ihn frei.

—Herman Salinger, New Haven, Conn.

RECLAMS DEUTSCHE LITERATUR**Sechster Bericht**

A. R. HOHLFELD, University of Wisconsin

Unser fünfter Bericht über das große Sammelwerk erschien im März vorigen Jahres (Bd. 28, S. 115 ff.). Augenblicklich liegen uns schon seit geraumer Zeit weitere acht Bände zur Besprechung vor, und sicher sind inzwischen einige weiteren Bände erschienen, die uns noch nicht zugegangen sind. Jedenfalls schreitet das weitverzweigte Unternehmen rüstig vorwärts. Einzelne Reihen, wie besonders Reformation, Barock, Aufklärung, Romantik und Selbstzeugnisse füllen sich zusehends. Ja, die Reihe Politische Dichtung ist mit ihren acht Bänden bereits als erste ins Ziel gelaufen.

Zunächst eine Richtigstellung: Wir waren in unserem letzten Bericht insofern im Irrtum, als wir annahmen, die Preisermäßigung von 10, bzw. 5 Prozent für Abnehmer des ganzen Werkes, bzw. ganzer Reihen gelte nur für diejenigen, die sich in der zur Förderung und Leitung des ganzen Planes geschaffenen Gesellschaft „Deutsche Literatur“ als Mitglieder besonders einschreiben lassen. Eine Zuschrift des Verlags macht klar, daß das nicht der Fall ist. Im Gegenteil, die Gesamtheit der zu dieser Sonderermäßigung Berechtigten bildet zwangsläufig die Mitgliedschaft der genannten Gesellschaft, und natürlich geniessen alle Abnehmer außerdem noch den gegenwärtig gültigen Auslandsrabatt von weiteren 25 Prozent.

Unter dem Titel „Deutsche Chroniken“, herausgegeben von Hermann Maschek, ist in der Reihe „Realistik des Spätmittelalters“ Band 5 erschienen, der eine stattliche Auswahl aus deutschsprachigen Prosa- und Reimchroniken des 14. und 15. Jahrhunderts enthält, die einen reichen Einblick gewähren in die Vielseitigkeit nicht nur der kulturellen, sondern auch der sprachlichen Verhältnisse der Zeit. Unbeabsichtigte Streiflichter fallen dabei auch auf neuzeitlichste Vorgänge. Zu dem sonst nicht weiter vertretenen Kapitel spätmittelalterlicher Judenverfolgungen bringt der Band einen Bericht aus Sternberg bei Wismar über die Verbrennung von 25 Juden im Jahre 1492 wegen Hostienschändung, wobei die durchstochenen Hostien wirklich geblutet haben sollen. Der Herausgeber bemerkt dazu in der Einleitung (S. 23), der Bericht gewähre „einen guten Einblick in einen Fragenkreis, den man . . . zunächst vom religiösen Standpunkt aus löste, aber mit einem solchen Erfolg, daß ganz Mecklenburg bis ins 18. Jahrhundert judenfrei blieb.“ Es fehlt nur noch das „probatum est“.

Von der Reihe „Volks- und Schwankbücher“ liegt jetzt Band 2 vor: „Volksbücher von Weltweite und Abenteuerlust“, bearbeitet von Franz Podleiszek. Der 1. Band, den Heinz Kindermann besorgt hatte, der aber trotz seines frühen Erscheinens im Jahre 1928 uns erst vor kurzem zugegangen ist, hatte „Volksbücher vom sterbenden Rittertum“ gebracht, vor allem den beliebten „Hug Schapler“ und „Pontus und Sidonia“, die beide auf französischen, bzw. anglo-normannischen Versdichtungen der Zeit um 1300

beruhen. Der neuerschienene 2. Band stellt dagegen ausgewählte Teile solcher Volksbücher zusammen, die Kunde geben von Art und Umfang des in volkstümlichen Kreisen verbreiteten weltanschaulichen und naturwissenschaftlichen Wissens der Zeit. Aus dem reichhaltigen Material heben sich besonders hervor die beiden sogenannten Alexanderbriefe über die Wunder Indiens aus Hartliebs Fassung des Alexanderromans von 1473, längere Auszüge aus dem zur Faustüberlieferung gehörigen Wagnerbuch von 1593, der „Wilhelm von Österreich“, in der Prosafassung des ausgehenden 15. Jahrhunderts ein typisches Übergangswerk vom Ritterpos zum Prosaroman, und endlich der aus dem Kreise Heinrichs des Löwen (etwa um 1190) stammende unverwüstliche „Lucidarius“, von dessen Verbreitung und Beliebtheit man sich eine Vorstellung machen kann, wenn man bedenkt, daß von diesem Werkchen, das als „Kleine Cosmographie“ noch bis 1806 auf deutschen Jahrmärkten verkauft wurde, aus der Zeit vor 1500 nicht weniger als 34 Handschriften und 30 Drucke überliefert sind. Der hier wiedergegebene Text stammt aus dem Jahre 1535.

Von den drei oder vier Unterabteilungen der ausgedehnten Barock-Reihe ist unter Leitung von Otto Rommel eine besondere Abteilung dem volkstümlichen österreichisch-bayrischen Barocktheater gewidmet. Daraus liegt jetzt Band 2 vor: „Die romantisch-komischen Volksmärchen“, d. h. Volksstücke phantastisch-märchenhaften Inhalts, wie sie seit der Gründung der berühmten Wiener Volks- und Vorstadttheater in den 80er Jahren des 18. Jahrhunderts (solange hatte der von Gottsched in Leipzig bereits 1737 ausgetriebene Hanswurst sich in Wien im Hof- und Nationaltheater halten können) ihren Siegeszug über fast alle deutschen Bühnen antraten. Als die vielleicht beliebtesten und langlebigsten Stücke dieser Art gelangen zum Abdruck „Das Donauweibchen“ von 1798 und „Die Teufelsmühle am Wienerberg“ von 1799, an die sich weiterhin anschliessen „Dom Juan oder der steinerne Gast“ (1783) und „Die vier Heymons-kinder“ (1809).

Den denkbar schroffsten Gegensatz zu diesen volkstümlichen Ausläufen der großen Barocktradition des 17. Jahrhunderts bildet der seinem Inhalt nach etwa gleichzeitige 1. Band der Reihe „Klassik“, von der die Bände 2 und 11 bereits früher erschienen sind. Hier stellt Emil Ermatinger, der Leiter der ganzen Reihe, unter dem Titel „Das Erbe der Alten“ die Hauptschriften der vorweimaranischen Klassik, also etwa der Zeit von 1755 bis 1785 zusammen. Die Theorie der Bewegung ist vertreten vor allem durch Winckelmanns „Gedanken über die Nachahmung der griechischen Werke in der Malerei und Bildhauerkunst“ in der kurzen Fassung der 1. Ausgabe von 1755, sowie durch zwei Schriften Herders („Johann Winckelmann“, 1781 und „Wieweit kennen wir die Griechen?“ 1767) und durch Lessings berühmten Aufsatz „Wie die Alten den Tod gebildet“, 1769. Ein interessanter Einblick in die Entwicklung der Übersetzungskunst der Zeit wird ermöglicht durch die Wiedergabe beträchtlicher Proben aus Bürgers (1771) und Fr. L. Stolbergs (1778) Iliasübersetzungen und Vossens „Odyssee“ (1781). Die Dichtung endlich ist vertreten durch Lessings „Philotas“ vom Anfang (1759)

und Vossens „Luise“ vom Ende des Zeitraums (1783-4). Den Beschuß machen einige kleineren hexametrischen Idyllen von Voss, darunter eine sogar im Vierländer Dialekt.

Von der auf 24 Bände berechneten und schon ziemlich weit vorgeschrittenen Reihe „Romantik“ liegen wieder zwei neue Bände vor: Bd. 10 „Deutsche Vergangenheit und deutscher Staat“, von Paul Kluckhohn bearbeitet, und Bd. 11 „Lebenslehre und Weltanschauung der jüngeren Romantik“, von Wilhelm Biestak besorgt. Das meist fragmentarische, aber reiche Material des 10. Bandes, in dem sowohl die ältere wie die jüngere Romantik zu Worte kommt, erscheint in vier Abteilungen: (1) Vom Sinn der Geschichte (Kurze Äusserungen besonders von Novalis, Friedrich Schlegel und Görres), (2) Deutsche Vergangenheit (Novalis’ „Die Christenheit oder Europa“ (vollständig), A. W. Schlegel über das Nibelungenlied, Tieck über die altdeutschen Minnelieder, Arnims „Von Volksliedern“, Görres über das Mittelalter u. a. m.), (3) Die Idee des Staates (neben Novalis und Fr. Schlegel volle 50 Seiten aus den staatswissenschaftlichen Schriften Adam Müllers, die in zahlreichen Punkten eine bemerkenswerte Übereinstimmung mit gewissen Grundanschauungen des Nationalsozialismus an den Tag legen, (4) Im Kampf um das Vaterland (besonders Auszüge aus Schleiermachers Briefen und Predigten, aus Görres, Eichendorff u. a. und (vollständig) Kleists „Katechismus der Deutschen“). Auch der Inhalt des 11. Bandes verteilt sich auf inhaltliche Gruppen: Lebensgefühl und Lebensphilosophie, Liebe, Natur und Geist, Erziehung und Ethik, Katholischer Glaube und lässt neben altersphilosophischen Schriften Fr. Schlegels besonders Schleiermacher, Franz von Baader, Bettina, aber auch G. H. Schubert, den Verfasser der „Ansichten von der Nachtseite der Naturwissenschaft“ zu Worte kommen.

Die ursprünglich von Robert F. Arnold geleitete und von ihm rasch geförderte Reihe „Politische Dichtung“ liegt jetzt durch das Erscheinen von Band 3 abgeschlossen vor. Der neue Herausgeber Ernst Volkmann bringt in diesem Bande unter dem Titel „Um Einheit und Freiheit“ die Dichtung des Vormärz, d. h. also im weiteren Sinne des Wortes der Zeit von 1815 bis 1848. Da dem österreichischen Vormärz bereits der 4. Band der Reihe gewidmet war, so beschränkt sich dieser dritte auf Deutschland und die Schweiz. Auch vereinzelte kurze Prosastücke von dichterischem Schwung sind mit aufgenommen worden, so z. B. von Jean Paul, E. T. A. Hoffmann, Laube, Bettina u. a. Daß Heine, Karl Beck et al. vollständig ausscheiden würden, war vorauszusehen im Zusammenhang mit dem, was wir im letzten Bericht (Bd. 28, S. 116) über die Neugestaltung der Reihe mitzuteilen hatten. Diese „Bereinigung“ des deutschen Vormärz, die möglichst „ausmerzt“, was das von der Gegenwart aus gestaltete Bild allzusehr stören könnte, erstreckt sich in diesem Falle sogar auf die Einleitung, in der nun anderseits Metternich und die Heilige Allianz „in gereinigtem Lichte“ erscheinen. Dankenswert sind die an Sachkenntnis reichen, ebenso ausführlichen wie sorgfältigen Anmerkungen, die im Falle politischer Zeitdichtung allerdings auch besonders notwendig sind.

Der letzte der uns zur Zeit vorliegenden Bände ist der erste einer neuen Reihe „Vom Naturalismus zur neuen Volksdichtung“, die, auf 7 Bände veranschlagt, erst nach der Reorganisation von 1934 hinzugekommen und von Walther Linden übernommen worden ist. Der ursprüngliche Plan war gewesen, mit den Hauptvertretern des künstlerischen Realismus zu schließen, also etwa mit Storm, Fontane, Anzengruber, und es möchte scheinen, es wäre ratsam gewesen, dabei zu bleiben. Auch Kürschner hatte ja etwa 50 Jahre vor der Zeit seines Erscheinens Halt gemacht. Schon die Bestimmungen des Urheberrechts müssen beschränkend, mitunter sogar verhindernd auf die freie, rein sachlich wünschenswerte Auswahl des Stoffes einwirken. Unter den gegenwärtigen Verhältnissen kommen hierzu noch die durch die nationalsozialistische Einstellung gebotenen grundsätzlichen Auslassungen und Unterdrückungen, die sich in der Literatur der jüngsten Vergangenheit am verheerendsten auswirken müssen. Schon dieser erste Band gibt zu solchen Bedenken Anlass. Die Einführung geht auf die eigentlichen weltanschaulichen Voraussetzungen der naturalistischen Bewegung fast gar nicht ein: Darwin wird einmal nebenbei erwähnt; Marx oder Engels würde man vergeblich suchen. Andrerseits haben die im ersten Teil des Bandes gebrachten Auszüge aus den „Kritischen Waffengängen“ der Brüder Hart, aus Henckell, Bleibtreu und selbst Georg Conrad, so sehr diese Männer Zeitkritik übten und auf Erneuerung der Dichtung drangen, mit naturalistischer Kunst wenig zu tun. Die Hartsche Forderung eines Reichsamts für Literatur, Theater, Wissenschaft und Künste (S. 32), das Verlangen nach „mehr Tiefe, mehr Glut, mehr Größe“ (S. 27), Poesie als „wiederum ein Heiligtum . . . für alles wahrhaft Große, Schöne, Gute“ (S. 35), „keine Menschlichkeit ohne Heldenhaftigkeit“ (S. 39), „Meister Grützner“ als „symbolische, zielweisende Erscheinung“ für eine erhoffte „Entladung und Ausgiessung des heiligen Geistes“ (S. 40) — all das steht ohne jeden inneren Bezug, ja im Grunde in scharfem Widerspruch zu den Anfängen des Naturalismus, wie der Band selbst sie vorführt in vollständigen Wiedergaben von „Papa Hamlet“, „Familie Selicke“ und „Bahnwärter Thiel“. Wie man aus dem offnen Brief der Brüder Hart an den Fürsten Bismarck auf ein Eintreten für eine Kunst der „ungehemmten Wirklichkeitsdarstellung“ schließen kann, ist nicht einzusehen. Solche Forderungen lagen der Ideenwelt der beiden Brüder, wie auch Bleibtreus durchaus fern, selbst da, wo der Letztere das Wort „naturalistisch“ gebraucht. Natürlich enthält die Einführung manche kluge und gerechte Beobachtung, manches treffende Urteil, dafür ist schon der Name des Herausgebers Bürge; aber einen wirklich befriedigenden Eindruck hinterläßt der Band nicht. Dem naturalistischen Drama Hauptmanns sind 20 Seiten gewidmet, die kurze Proben aus 5 Dramen bringen. Halbe und Hartleben erscheinen mit je einer Szene von etwa 4 Seiten. Besonders dankenswert ist die vollständige Wiedergabe der „Familie Selicke“ von Holz und Schlaf, da das programmatisch wichtige Stück im Buchhandel vergriffen ist.

A Neglected Chapter in Our German Text-books

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Teachers of foreign languages will be in perfect agreement with Hagboldt's dictum¹ that "to neglect the teaching of sound even in courses where reading ability is the aim is deliberately to thwart the student's progress." In other words, insistent and persistent correction of his pronunciation when reading or speaking, must ever be a most important feature of our teaching in the first, second, and alas! third, year of the course. We dare not neglect it, for fear of initiating or countenancing wrong speech habits which will be sure to return to plague us—or our successor.

At the same time I have sometimes wondered whether, with the time at our disposal, we can afford to stress points in pronunciation *wo man schon ein Auge zudrücken könnte* and, on the other hand, slight matters of word and sentence stress as important, if not more so, for passable reading or speaking. To make myself quite plain: is it justifiable with students who have only a year or two to spend on their German, to insist on a flawless pronunciation of e. g. the ü, ö, r, whether uvular or tongue-trilled, when millions of educated Germans habitually, unless on their behavior, instead of *Bücher, Löcher, Berliner*, say *Bicher, Lecher, Bealina*? I venture to say that, things being equal, *ich bin vorm Frihstick driben bei der Kechin in der Kiche gewesen* will be quite intelligible to Germans; which is the only criterion. But how about a sentence spoken or read aloud something like this: *der Vér-such, die Éntwicklung der Kultur einer Nátion zu erschweren, wurde von diesem Minister próbiert*—and alas! this is not only a hypothetical reading?

However, it is one thing to nod assent to this, quite another, to devise a workable method for teaching the proper accentuation. And it is no wonder if, after looking into conditions and finding such baffling anarchy as prevails in German accentuation, the teacher gives up the formality of 'rules' for such casual corrections as may occur to him while listening to the reading of his pupils.

For that matter, mighty little help along these lines will he get from the school grammars I have examined, beyond a few statements somewhere in the Introduction presented in a theoretical and detached fashion; after which the learner is supposed to shift for himself. Worse: in this respect as in others, there has been a steady decline of scholarliness in the preparation of grammars and readers, due to the unseemly haste of authors and publishers to turn a penny. Quite a number of books (which I am ready to name), beside omitting an indecent proportion of vocables occurring in the text or exercises, and translating words and phrases in a slipshod fashion if they are given, egregiously fail to indicate the stress of words certain to be mispronounced; whereas, to my mind, the editor simply cannot overdo the matter of indicating the proper stress. Once the student has been warned that German employs no diacritic signs there can not possibly be any harm in furnishing in the text accents over any word which may con-

¹P. H. Hagboldt, LANGUAGE LEARNING, 1935, p. 155.

ceivably cause difficulty, more especially those where native usage in the homologous word would be a false guide — and printing these accents, not once or twice, but till by many repetitions the purpose is achieved of making the pronunciation of such words as *Natur*, *Nation*, *darauf*² second nature.

Compendious grammars, on the other hand, are likely to confuse by the amount of material adduced and especially, by the mentioning of the occasional exceptions. Moreover, their material is not arranged according to importance for the practical purposes of teaching and learning in the elementary stages.

The following remarks are intended as suggestions toward a method for teaching German accent. Completeness of statement is not aimed at.³

The matter naturally falls under three heads — stress in 'native' words, in 'foreign' words; and sentence stress. I shall omit the consideration of secondary stress and pitch, as far too intricate for elementary study, and treat the subject in a purely practical fashion.

I. The 'native' material, though subject to many irregularities due to exigencies of logic (esp. antithesis), speech rhythm, tradition, is fairly easily brought under a few clear cut rules for passable reading. They are, of course, known to every competent teacher.

1. Immediately on beginning his study the pupil should be informed that in the vast majority of all German words, whether simple or compound, the stress falls on the first important syllable — just as in his native tongue. But the comment is very much in place, at the same time, that in German this stress is not so imperious as in English where it results in the more or less complete reduction of unaccented vowels to the neutral (murmured) vowel-quality — more so in British than in American English; that in German, on the contrary, all vowels retain their proper quality even though deprived of the accent. Compare such words as *operation*, *national*, *republic*, as pronounced in the two languages.

2. By all means the most important exception is that the initial syllables *be-*, *ge-*, *ent-*, (*emp-*), *er-*, *ver-*, *zer-*, never carry the stress. — The importance of inculcating this principle (or, better, having the pupils memorize these syllables in one of the first lessons) becomes evident when we realize that, together with the many nominal and verbal terminations in unstressed e, these omnipresent prefixes contribute most to give German its peculiar aspect in the family of Germanic languages. Counting the number of disyllabic and polysyllabic words and word-forms on three pages of a reader of moderate difficulty I found that from one-fourth to one-third began with

²For indicating stress, a dot below the vowel (as in the SPRACH-BROCKHAUS and DUDEN 1935) seems best because 1) it does not break up the Wortbild, as does an accent mark before or behind the syllable accented; 2) it cannot be confused in the student's mind with the diacritic symbols of other languages; 3) it leaves the space above the word free for signs of length or shortness, for the umlaut mark, etc.

³For compendious treatments see especially G. Hempl, A MANUAL OF GERMAN ORTHOGRAPHY AND PHONOLOGY, 1897, pp. 165-264; W. Vietor, DEUTSCHES AUS-SPRACHEWOERTERBUCH, 1934, VII-X; G. O. Curme, A GRAMMAR OF THE GERMAN LANGUAGE, 1922, pp. 43-55; L. Sütterlin, NEUHOCHDEUTSCHE GRAMMATIK, 1924, 88-89; Louis A. Hammerich, ZUR DEUTSCHEN AKZENTUATION, Copenhagen 1921, pp. 234-321.

the above prefixes.—Provided that they are learned thoroughly it will not be necessary to devote a special chapter to the so-called inseparable verbs. All that is required is the simple statement that verbs not accented on the first syllable lack the *ge-* of the past participle. This has the advantage of including the verbs in *-ieren*.

3. At an early stage the matter of the movable adverbial particles called separable prefixes must come up for treatment; and this involves also the difficult feature of the 'variable' prefixes. Sufficient rules for handling these are found in the grammars; but from the point of view of correct reading habits it will be necessary that the learner recognize, by much practice, that the variable prefix is unaccented

- 1) when before the verb in the simple tenses in a main clause;
- 2) when the past participle has no *ge*;
- 3) when the *zu* of the dependent infinitive comes before the whole verb; and accented, when after the verb or separated from it by *ge* or *zu*. Here again, as this is a fairly complicated matter and as in many cases it is not possible to be sure of the stress, viz. in the dependent clause and the simple future, the setting of accent marks, at least in the more elementary texts, would seem to me only the part of wisdom.

4. In the prepositional compounds the last element ordinarily carries the stress: *womit*, *dadurch*, *anstatt*, etc.

I am well aware that there are a host of exceptions and irregularities. However, comparatively little harm is done if the pupil says *eigentümlich*, *vortrefflich*, *unaufhörlich*, *allmächtig*, *allerdings* etc., because all these pronunciations are possible in logical stress which, with rhythm—alternation of accented and unaccented syllables—is always apt to interfere with the normal incidence of stress.

II. The accentuation of 'foreign' words. It is well to realize that, without a comprehensive knowledge of ancient and modern languages no one can tell loanwords apart from 'native' words. Owing to the conservatism of German with regard to stress, rather few foreign words have been fully Germanized in the sense of being front-accented. Contrast the pretty thoroughgoing recessive accent of English which has made full-fledged citizens of innumerable loanwords, changing their entire sound aspect; cf. *culture* with *Kultur*. As the 'foreign' words will be encountered the more frequently, the further the student progresses, he should become familiar with a considerable number of endings which have the stress contrary to the master rule and to his own speech habits. — I submit a purely empirical list* of those that seem most important—not for memorization, *beileibe nicht*, but for recognition. It might prove valuable in a Scientific Reader. I admit it is of formidable length; also, that with some there are nearly as many ex-

*The best, and as far I know only, systematic treatment of this subject is by W. Neumann, *ÜBER DIE BETONUNG DER FREMDWOERTER IM DEUTSCHEN*, Gymnasial Programm, Groß-Strehlitz 1881 (obtained through the courtesy of Princeton University Library).

ceptions as conformities. But I see no other way for dealing with this important feature.

- äde, -ide, -öde (*Ballade, Druide, Kathode*)
- äge (*Blamage*)
- äen (*Pyrenäen, Trophäen*)
- äer (*Hebräer*)
- akt, -ekt, -ikt, -ukt (*exakt, korrekt, Konflikt, Produkt*)
- äl, -il (*Moral, mobil*), but not those in -säl.
- all, -ell (*Metall, traditionell*)
- än(e), -än, -ön, -in(e), -ün, -üne (*Veteran, Germane, Kapitän, Baron, Medizin, Maschine, Tribüne*)
- äne, -iner (*Lutheraner, Kapuziner*)
- and, -end, -und (*Examinand, Dividend, Vagabund*)
- ande, -ende, -unde (*Girlande, Dividende, Rotunde*)
- ant, -ent, -ont (*Elefant, Akzent, Horizont*)
- anz, -enz (*Monstranz, Tendenz*)
- är, -ör, -ür (*Talar, Humor, Natur*); but not those in -ör, pl. -ören (*Doktor*)
- ät, -ät, -öt, -üt (*privat, Elektrizität, Patriot, Institut*)
- ei (*Gärtnerei*)
- ek, -ik (*Hypothek, Musik*); but *Musiker* etc.
- em (*Problem*)
- enser (*Jenenser*)
- ess(e) (*Abszess, Adresse*)
- ett(e) (*Quartett, Etikette*)
- ex (*konvex*)
- ie (*Biologie*); but there are many exceptions with words of common occurrence, like *Familie, Glorie*, and many plant names
- ier (*Offizier*)
- ieren (*marschieren*)
- iön (*Nation*)
- ismus (*Sozialismus*)
- ist (*Idealist*)
- it (*Profit*)
- iv(e) (*positiv, Perspektive*)
- mēter (*Gasometer*)
- ös, -ös (*famos, nervös*)

III. Sentence Stress. The sentence stress of English and German differ subtly in many respects. For purposes of elementary instruction, however, just two observations seem to me in place and are put here tentatively for what they are worth.

1. Contrary to English usage, the adverbial definition — very frequently the separable prefix — normally receives the highest light in the clause.⁵ E. g.:

⁵Cf. Curme, op. cit. §50 A. I. 2, 4 and §215, II. 1. A.

Ihr seid einem guten Arzt in die Hände gefallen. You have fallen into the hands of a good physician.

Napoleon kehrte mitten durch ein Meer voll feindlicher Schiffe nach Frankreich und Paris zurück. Napoleon returned to France and Paris over a sea swarming with hostile craft.

Die Bergleute wollten eine Öffnung zwischen zwei Schachten durchgraben, (or: durchgraben zwischen zwei Schachten). The miners wanted to cut through an opening between two shafts.

2. Especially in the dependent clause, but also in the main clause, care must be taken in German not to stress the final modal or tense auxiliary but rather the main verb preceding it. Neglect of this rule causes a peculiarly objectionable dolorous sentence accent. E.g.:

Nachdem der schlaue Arzt dem Patienten diese Medizin verordnet hatte, . . .

Eine Feuersbrunst, die gar nicht gelöscht werden konnte, . . .

Er war in diesem Jahre zum Bürgermeister gewählt worden. It would seem that faulty accentuation in these cases is due to unconscious adherence to the prevailing English tendency to end-stress.⁶

Cognates, Stem-Meanings and the Vocabulary Problem

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At best the teaching of the vocabulary in an elementary language course offers a difficult problem, and the unsatisfactory results of our efforts are only too well known. In any case, since all teaching must be done against time, the burden of the work rests with the student. But one thing which the teacher can do to help is to employ various means in the class-room which will facilitate the student's associating a word or group of words with an idea or complex of ideas. (The value of association in learning needs no especial emphasis here.) The purpose of these remarks is to call attention to one such means. To be sure, every teacher probably employs it to a certain extent, but in the opinion of the writer it is one which has been neglected and which, if employed more systematically, will undoubtedly produce good results.

Briefly stated, it is this: 1) To establish relationships and associations in the mind of the student between German words and their English cognates, and, centering around this, 2) To determine the present meaning of derivative words, so frequently abstract and elusive, from their literal and often concrete, descriptive meaning—in other words, to make use of the word-family. This second step obviously will be easiest in the case of cognates.* Later, however, it can and should be applied to non-cognates as

⁶Cf. August Western, ON SENTENCE-RHYTHM AND WORD-ORDER IN MODERN ENGLISH. Christiania 1908, Intro. § 1-6.

*The term cognate is here used in a fairly wide sense. Inasmuch as I am thinking not of an introduction to philology but only of a practical memory-aid in the learning of vocabulary I use "cognate" to include all words having a reasonable similarity of form and meaning. Thus for instance the fact that German "Einfluss" and English "influence" are historically not related may for our practical purposes be disregarded.

well. Not only does the student find this interesting for the insight which it gives him into the development of language and thought, but at the same time he can be shown just what he is expected to learn.

Ordinarily the facts of word-relationships and other similarities are more or less taken for granted by the teacher, with the result that the student is left unaware of them. This factor of similarity may, if disregarded, make for confusion on the part of the student and at the same time the teacher is passing up a teaching opportunity of considerable consequence. And even if the student does trip over a cognate or an erroneous analysis once or twice, that can be no serious objection; the chances of his knowing it the next time will be all the better. It is possible for the teacher to anticipate and at least partially circumvent this potential pitfall.

It must be realized that basically this approach to a new language is at variance with the current belief regarding the nature of language. In this belief there is no understanding for the fact that the written language is a secondary, artificial product whose symbols imperfectly represent sounds which were and are the original and primary vehicles for conveying thought. Furthermore the learner of a new language is so mechanistically minded that a word such as German "singen", when known to be part of the new language, becomes automatically unintelligible. Whereas if at the very beginning he can be shown, for instance by means of such a list of cognates and derivatives as is to be found in Bierwirth (see below), that originally the sounds were one, that visible differences in the present forms are due to pronunciation habits within broad geographical divisions, and that varying meanings are the result of differing conditions of life, much will have been accomplished toward the correction of this "unnatural" and confusing view.

This type of procedure presupposes on the part of the teacher a certain amount of knowledge of the history of the two languages. By this I mean an understanding of the main characteristic differences in form, especially as to the consonants, and at least an outline knowledge of the history and cultural development of the two peoples. It also presupposes a knowledge of the principles underlying the derivation and formation of words in the two languages.—At the close of this paper I shall list a few books from which all the necessary information on the German language may readily be secured by the teacher.

In almost every case the comparison of one or two members of a German word-family with a related English word, or vice versa, will yield the basic, stem-meaning. When this much has been established by means of the most obvious cognates, the next step of derivation and analysis follows readily. The fact that the two languages generally employ similar if not identical derivative suffixes serves to expedite this procedure. As to derivative prefixes, the situation is slightly different, since English has given them up for the most part, but even here something can be done along these lines.

German "greifen" may serve as an example. Frequently a German f or ff in medial or final position is the equivalent of English p. That leads

us to English "grip, gripe (arch.), grope". Cf. also "grab, grapple, grasp". A comparison shows that the basic stem-meaning is that of laying the hand(s) upon, of taking hold of or grasping with the hand(s). With this "cognate-meaning" known it can now be demonstrated why the members of the family grouped around this main idea of grasping have certain meanings, which may or may not be expressed in English by means of a cognate. — The words here included under "greifen" do not include all possibilities of derivation. I have selected 1) the more common ones and 2) those best fitted for illustrative purposes.

- Greifen — GRIP, GRIPE, GROPE, take hold of, GRASP
- tiefgreifend — GRIPPING, reaching DEEPLY, farreaching, thorough
- greifbar — GRIPable, seizable, tangible
- ungreifbar — UNGRIPable, intangible
- Griff — GRIP (noun), clasp, grasp, handle
- Handgriff — GRIP, clasp of the hand, manipulation
- handgreiflich — GRIPable with the HAND, palpable, obvious, evident
- begreifen — (cf. wail and bewail) handle, touch, GRIP or GRASP
 thoroughly (fig.), comprehend, conceive, understand, grasp
- begreiflich — comprehensible
- Begriff — (the form or pattern of comprehending) idea, notion, concept
- Grundbegriff — GROUND or basic concept, fundamental concept
- begrifflich — conceptual, abstract
- angreifen — lay hand, GRIP on, seize, attack, assail
- Angreifer — assailant, aggressor
- Angriff — attack
- Flankenangriff — attack from the FLANK
- aufgreifen — GRIP, pick up, catch, arrest
- eingreifen — put one's hand(s) IN something, interfere, intervene
- Eingriff — intervention, infringement
- ergreifen — seize, catch; stir or affect the mind, move or touch the heart
- ergreifend — GRIPPING, stirring, touching
- ergriffen — GRIPPED, touched, moved
- Ergriffenheit — a being GRIPPED, touched, emotion

The following list of German consonants and their English equivalents, together with illustrative examples, is essentially the same as is to be found in: *An Introduction to German*, Revised Edition, by Eduard Prokosch and Bayard Q. Morgan, New York, Henry Holt and Co. I have made three changes in the examples there listed and have added an example of one other type of consonant equivalence. For practical purposes all German-English cognates showing consonant differences can be accounted for by means of this table. In the case of most of the German examples the possibilities for derivation are much the same as for "greifen".

- The position of the hyphen indicates initial, medial and final position.
- b-*, Bart, beard; *-b-*, heben, heave; *-b*, halb, half.
- ch-*, machen, make; Licht, light.
- d-*, dies, this; doppel, double; *-d-*, Boden, bottom; Bruder, brother;
-d, Tod, death; Hand, hand.
- f-*, faul, foul; *-f-*, Hafen, haven; hoffen, hope; *-f*, Schaf, sheep; Schiff,
ship.

- g-, gut, good; gestern, yesterday; -g-, Wagen, wagon; Bogen, bow;
 sagen, say; Morgen, morrow; -g-, Tag, day; Pflug, plow.
 h-, haben, have.
 j-, ja, yes; Jahr, year.
 k-, kleiden, clothe; Kinn, chin; -ck-, Brücke, bridge; hachen, hack.
 l-, lieben, love; -l-, fallen, fall.
 m-, Mond, moon; -m-, schwimmen, swim.
 n-, nein, no; -nk-, sinken, sink; -ng-, singen, sing.
 p-, packen, pack; pf-, Pfund, pound; -pf-, Apfel, apple.
 r-, reich, rich; -r-, irren, err.
 s-, Sonne, sun; -s-, Rose, rose; -ss-, Wasser, water; -s-, Glas, glass; das,
 that; -ss-, dass, that.
 sch-, schiessen, shoot; schlafen, sleep; schrauben, screw; -sch-, waschen,
 wash.
 t-, Tod, death; -t-, Vater, father; -tt-, Butter, butter; Mutter, mother;
 -t-, tot, dead.
 v-, Volk, folk.
 w-, was, what.
 z-, zählen, tell; -tz-, sitzen, sit.

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(The prices quoted are only approximate)

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- 7) Hagboldt, Peter: Building the German Vocabulary. Heath and Co. 1928. \$0.50. — Contains a practical division into types of formation, with many examples and exercises.
- 8) Der Grosse Duden: Stilwörterbuch der deutschen Sprache. Leipzig 1934. \$2.00. — Gives the correct modern usage for the entire vocabulary, with many examples.
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- 10) Trübner's Deutsches Wörterbuch, ed. A Götze, 1936 ff. 4 vol. \$10.00. — Only two fascicles have appeared to date but the work promises much. Under each entry there is a short article giving the history of the word, together with the most important literature.

BERICHTE UND MITTEILUNGEN

Clemens Heinrich Leineweber

Wenn unsrem heutigen Deutschtum in Amerika ein Dichter ersteht und mit einem Band Sonette* vor uns hintritt, die Zartheit des Empfindens und Tiefe des Gefühls in vollendet Form enthüllen, so horchen wir auf; wenn wir aber erfahren, daß der Dichter unsrer Zunft angehört und ein geborener Amerikaner sein soll, so ist das einfach ein Ereignis. Von dem Leiter der Deutschen Abteilung der American University in Washington erschien dieser Band Sonette im letzten Sommer. Wie der Untertitel „Ein Trauerspiel des Herzens“ schon andeutet, kann es sich nicht um Gedichte handeln, die im Lauf der Zeit sich angesammelt haben und Ereignisse und Erlebnisse verschiedener Art festhalten wollen, sondern es muß die zusammenhängende Darstellung eines inneren Erlebnisses damit gemeint sein. Wenn man sich dann in die Sonette vertieft und Blatt um Blatt wendet, wird einem aber klar, hier ist mehr als ein einzelnes Erlebnis, hier haben wir eine ganze innere Lebensgeschichte. Wie an einem Prisma scheinen sich alle Lebensstrahlen an einem einzigen großen Erlebnis zu brechen, von dem sie dann erst Farbe und Glanz bekommen. Dieses Erlebnis ist des Dichters Liebe zu seiner, wie es scheint, früh verstorbenen Lebensgefährtin. So stark ist die verklärende Macht dieser Liebe, daß alles überirdische Licht durch sie erst in des Dichters Leben einzuströmen scheint. Man könnte einen Augenblick an Novalis denken, aber abgesehen von der viel geschlosseneren Sonettenform, ist der Dichter auch erlebnismäßig viel erdnäher und muß als Kind des zwanzigsten Jahrhunderts viel stärker kämpfen, um sich zu seiner Urständ im Geist durchzuringen. Denn hier finden sich nicht die Gefühlsgerüsse eines gläubig hingerissenen jünglinghaften Geistes, sondern die Rückschau eines reifen Mannes, der, eben weil er das Leben auf einer höheren Ebene fassen möchte, von dessen krassen Niederungen abgestoßen wird. Ein Ton der Bitterkeit schwingt manchmal deutlich mit.

Das erste Viertel der Sonette erzählt von anfänglicher Einsamkeit, von erwachender, beseligender Liebe und demütiger Hingabe, vom Trost und der Schönheit eines stillen, innigen Verstehens, von dem verklärenden Zauber der Liebe, der die Nacht kostlicher, den Morgen froher und den Tag tatkräftiger macht. Gegenüber diesem Liebesglück verblassen die anderen Erdengüter. Dieser erste Teil gipfelt in dem Huldigungssonett an die geliebte Frau, dessen letzte Strophe als Motto der ganzen Sammlung vorangestellt ist. In den folgenden Sonetten spürt man ein Entgleiten der geliebten Gestalt. Von Liebesleid ist die Rede, von drohender Trennung; dann wird ihr Tod berichtet. Was folgt, sind Todesschauer, Zweifel, ja Verzweiflung des Vereinsamten. Langsam ringt sich aus den Zweifeln eine höhere Ahnung, die dann unter neuen Zweifeln verschwindet, um schließlich doch als stärkere Hoffnung wieder aufzutauchen. Selbstvertrauen kehrt zurück und mit ihr Vertrauen auf eine weise Weltenführung. Immer stärker wird die Sehnsucht nach einer geistigen Vereinigung mit der geliebten Seele. Dazwischen erklingen wieder Töne des Schmerzes über das grausame Schicksal. Die Zuversicht auf eine Wiedervereinigung in den geistigen Reichen muß von neuem wieder und wieder erobert werden, bis sich zuletzt die Erkenntnis klar durchbricht: der Tod kann in einer solchen leidverklärten Liebe überwunden werden. In einer solchen im Ewigen verankerten Liebe liegt ja schon Unsterblichkeit. Über den letzten Sonetten schwebt Lebensabschiedsstimmung.

*Liebe und Tod. Gedichte von Clemens Heinrich Leineweber. Milwaukee 1936.

Nur das erste und das letzte Gedicht des Bandes erscheinen nicht in Sonettform. Das erste eröffnet das Trauerspiel in Hölderlinschen Tönen, das letzte sprengt die strenge Sonettform und ist in zwölf kurzen Zeilen aufgelöst: Das Leben ist abgeschlossen; in Winterstille harrt der Mensch des höheren Lebens. — Daß die Ausdruckskraft nicht in allen 98 Sonetten auf gleicher Höhe stehen kann, ist selbstverständlich, manches bleibt im Literarischen stecken. Das Wichtige ist aber, daß daneben Höhepunkte da sind, die weit über das Durchschnittliche hinausragen und so wirken, daß in der Erinnerung unwillkürlich Goethes Marienbader Elegie auftaucht.

Nachdem der Band als Kunstwerk gewürdigt ist, darf noch hinzugefügt werden, daß der Reinertrag für die deutsche Abteilung der American University bestimmt ist und das Buch von dort zum Preis von \$1.50 bezogen werden kann.

Washington University, St. Louis.

—Erich Hofacker.

Grausam ist das Los

Was soll ich von den schönsten Stunden sagen,
Die uns das Herze in den Himmel hoben?
So fern der Welt, vom Zauber reich umwoben,
Wie Flammen, die aus reichster Seele schlagen!

Wir glaubten an den Tag, der uns beschieden;
Kein eitles Fragen trübte uns die Stunden;
Wo war der Schmerz? Was wußten wir von Wunden,
Schuf uns ein Himmelreich das Glück hienieder? —

Nun tobt der Kampf; o laß den Mut nicht sinken!
Nährt sich die Biene nicht auf durrer Heide,
Selbst wenn ihr Gift und Tod aus Kelchen winken?

Könnt wohl die Liebe ohne Schmerzen währen? —
Zwar grausam ist das Los; doch nur im Leide
Kann sich das Göttliche in uns verklären!

Und leis wie Geisterstimmen

Getäuscht vom Glück, dem Zeitenstrom entronnen,
Steigt aus dem Drängen sturm bewegter Tage
Gleich einer süßen halbverklungenen Sage
Dein Bild vom Zauberhauche zart umspinnen.

Es lächelt, lockt und läßt mich nie erkalten;
Es winkt und ruft und drängt mich armen Blinden,
Als dürfte ich allein den Pfad nicht finden
Zu dir ins Reich der lieblichsten Gestalten.

Und plötzlich löst die Nacht die schwarzen Schwingen,
Und hoch auf goldumglänzten Wolkensäumen
Seh ich dich ins Unendliche verschwinden.

Und leis wie Geisterstimmen hör ich's klingen:
In diesem ewig lichtdurchwirkten Räumen
Wirst du in meinem Ich dich wiederfinden.

Aus: *Liebe und Tod*, 1936. —Clemens Heinrich Leineweber.

Secretary's Report of the Annual Meeting of the American Association of Teachers of German

Hotel John Marshall, Richmond, Virginia, December 28, 1936

It is the Secretary's impression that this fifth annual meeting of the AATG was a well-attended, busy and stimulating occasion. The forenoon and afternoon sessions were attended by 150 or more, the luncheon by 64, the dinner by 63, who were later joined by a considerable number to hear the retiring president's address. Friends and associates of the AATG, old and new, were especially pleased and gratified by the presence of Professor Camillo von Klenze, first President of the organization, and Frau von Klenze.

The first session was opened at 10:15 with the President, Dr. Theodore Huebener of the New York City Department of Education in the chair. The Treasurer's and Auditor's reports were received and accepted, grateful acknowledgment was made to Professor Keil (Hunter College) for the highly satisfactory management of the organization's finances, and a recommendation to the Executive Council that he be continued in the office of Treasurer was enthusiastically passed.

The action of the Executive Council in voting \$10.00 as a contribution to the National Federation of Modern Language Teachers Associations toward defraying the expenses of representation at the Panel Discussion of the Department of Supervisors and Directors of the National Education Association was presented and approved.

A proposal from the Executive Council that a committee be appointed to study the feasibility of undertaking some action on the part of the Association with regard to the problem of duplication of publishers' concessions for text-book editing was adopted. Professor Danton of Union College was named by the chair as chairman of this committee. (Professor Danton later named Professor Busse of Hunter College and Dr. Heinrich Meyer of Rice Institute as his choice of associates on the committee.) The Executive Council further reported: the prospect of an early printing in the *Quarterly* of the Constitution of the AATG along with its amendments to date; the keenest interest in the reorganization of Committee Q of the American Association of University Professors under the chairmanship of Dr. Dinsmore Alter of the Griffith Observatory, Los Angeles, California; (this committee is considering the problem of pedagogical studies on the college curriculum); with regard to the geographical boundaries of neighboring chapters, the Council felt that it could not wisely take official action; such chapters would have to settle the matter among themselves; the wishes of individual members and groups of members concerned should receive primary consideration.

In introducing the pedagogical program the President announced the organization of new chapters in Long Island, Southern California, and in Virginia. He pointed out the importance of chapter organizations and the work of the AATG in general in advancing the cause of modern language study at a time when the future of such study seemed somewhat imperilled; because of certain trends in the field of professional education and the repercussions here of the general state of political agitation in Europe, language study is more or less under fire in certain quarters; it therefore behooves those interested in this vital study, leaving aside more or less transient controversies, to stress more than ever in their studies and discussions fundamental and abiding values; specifically, among other things, it should be emphasized for the benefit of the general public that *Nazi* and *German* are not necessarily to be considered as synonymous. In press interviews and in

a talk over the radio, which were arranged for by Professor Ehrman of the local committee, Dr. Huebener gave utterance to the same and similar sentiments. A suggestion was made by Professor Busse of Hunter College that a committee be appointed to embody the sentiments expressed in the President's address in a set of resolutions to be presented to the meeting. The President announced that he would appoint such a committee later on.

The abundance of program material left little time for general, informal discussion. No doubt the pages of the *Quarterly* are open to formal elaboration of good ideas thus momentarily suppressed. Let it be said here to the credit of the speakers that they managed to say so much within the limited time at their disposal, thus materially assisting the chairman in adhering pretty closely to the prescribed schedule. In accordance with the designs of the Program Committee, each of the addresses dealt with some concrete and specific answer to the eternal question: "How can we create interest in the study of German in our High School and College?" Frail human nature being what it is, it is only natural that many a gem of the gist thereof may have escaped a somewhat bewildered secretary, no more alert than he should be, but the following are gleanings from his somewhat fragmentary notes: a thoroughly intellectual course content that will enrich existence worthily has a sure appeal to the student mind (Allen W. Portefield, University of West Virginia); pupil, school and community language consciousness can be successfully developed through the cultivation of closer social, recreational and cultural contact between language learners and the general body of students, parents and teachers, social and racial organizations such as singing societies, the Steuben Society, etc. (John Ringwald, President, Hudson Valley Chapter); art and *realien* exhibitions, loans of exhibits from same to classrooms of other departments, to private schools and private homes, can be of great use in stimulating interest in German studies — which should not be approached exclusively as tools for other studies but primarily for their intrinsic cultural values (Professor Jane D. Goodloe, Goucher College); everywhere in our educational procedure the approach of the unknown should be by way of the known, hence the value of attention to cognates as a beginning in foreign language study (Professor Pope, Cornell); curiosity in the life of a people stimulates interest in its language; a formal course in *Volkskunde* is not the only way to it; even elementary language work can furnish in abundance incidental occasions for making excellent use of it (Professor Appelt, Rochester); choose your actors according to their pronunciation and their scholastic ability, not according to acting ability — even the stodgiest of book-worms can be taught a few necessary details of stage business and can be effective, if only his language is understandable (Dr. Lenz, New York University, *Dramatics in the German Club*); in pairing off correspondents, equivalent age is a more important consideration than equivalent school grade (Professor Dirks, Duquesne University, *Briefwechsel mit deutschen Studenten*). During the luncheon Dr. Anna Schafheitlin, Kent State University, Ohio, spoke briefly on listening with students of German to short-wave broadcasts. At least two of the speakers noted the desirability of a larger proportion of teachers of German of American and Anglo-Saxon antecedents. The speakers either expressly stated or pretty definitely implied that all these matters of course content, club and social activities, dramatics, pedagogic methods and devices are potent in creating interest only as a product of enthusiastic and inspired effort on the part of the teacher. One of the addresses was devoted definitely and specifically to this aspect of the problem: in arousing and maintaining interest nothing can take the place of the teacher the essence of whose per-

sonality is courage and devotion sustained and directed by sound scholarship and discipline—"Liebe, Wissen und Können, Mut!" (Professors Jockers, University of Pennsylvania).

At the conclusion of the afternoon session the Chairman *pro tem.* declared himself hard put to it to find words that would adequately express on behalf of the Association its appreciation of the welcome and splendid support given it by the local committee, notably Miss Holt and Professor Ehrman. The Secretary then announced the names of the newly elected officers. (See below.)

At the afternoon session of the new Executive Council Professor Frank Mankiewicz of the College of the City of New York was appointed Managing Editor of the *Quarterly* to succeed Professor Bagster-Collins; Professor Keil was reappointed Business Manager; Professor Curtis C. D. Vail of the University of Buffalo was appointed as an Associate Editor to succeed Miss Lucy Will. (Later Mr. Eugene Jackson, Samuel J. Tilden High School, Brooklyn, was added to the editorial board as an Associate Editor.) Certain of the chapters, notably the Hudson Valley Chapter, provided the officers with material for discussion and food for thought in an abundance rivalled only by the hotel's successful efforts to provide for our bodily necessities. Thus a few items that should have been attended to in the business sessions may have been omitted, or deferred until later, through the anxiety to leave ample time for the somewhat lengthy pedagogical program.

The helpful attention given our meetings by the local press and radio facilities is a tribute to the interest of the local community in matters of public education and the alertness of Miss Holt and Professor Ehrman of the local committee.

The day came to a happy conclusion with the after-dinner address of the retiring President in which he instructively and entertainingly spoke of some of his impressions while on a brief visit to Europe. It would appear from his address that, while we may not yet have learned everything that Switzerland, France and England can teach us, there are some things that they might well learn from us, not alone in matters of equipment and mechanical devices, but also in matters of administration and classroom procedure.

The Officers and Members of the Executive Council of the American Association of Teachers of German for 1937

*President: Frank H. Reinsch, University of California at Los Angeles.

*First Vice-President: Christian F. Hamff, Emory University, Atlanta, Ga.

*Second Vice-President: Miss Helen Ott, Troy, New York.

*Third Vice-President: Mrs. Claire S. Schradieck, Western Reserve University, Cleveland, Ohio.

Secretary: Edward F. Hauch, Hamilton College, Clinton, New York.

Treasurer: Günther Keil, Hunter College, Kingsbridge Station, New York, New York.

Additional Members of the Executive Council:

Theodore Huebener, Retiring President, Board of Education, New York, N. Y., to serve until 1938.

*Frank Mankiewicz, Managing Editor of *The German Quarterly*, The City College, New York City.

Walter Wadeuhl, University of West Virginia, Morgantown, W. Va., and W. C. Decker, New York State College for Teachers, Albany, N. Y., to serve until 1938.

Lilian L. Stroebe, Vassar College, Poughkeepsie, N. Y., and Louise Haessler, Brooklyn College, to serve until 1939.

*Samuel Krosch, University of Minnesota, Minneapolis, Minn., and *John L. Kind, University of Tennessee, Knoxville, Tenn., to serve until 1940.

Hamilton College, Clinton, N. Y. —Edward F. Hauch, Sec'y

Notice to the Members of the American Association of Teachers of German

The Executive Council of the Association, in accordance with Article VIII of the Constitution, hereby gives notice of a proposal to amend the second paragraph of By-Law 3 so as to read:

Whenever a local chapter is organized, it shall have the right to withhold one dollar of the \$2.50 collected from each of its members for the sole use of the chapter, but the remaining \$1.50 shall be sent to the Treasurer of the Association.

—Edward F. Hauch, Secretary.

AT RANDOM FROM CURRENT PERIODICALS

The French Review

Russel P. Jameson discussing "A valid social approach to the teaching of French" reviews the various quarrels of the nineteenth and twentieth centuries over "pure" and "applied" knowledge, "culture" and "utility" and admits that in the field of character education our schools "seem to have done a particularly bad job." In the objective "command of fundamental processes" he sees new hope for the continuance of the foreign languages. Citing President Conant of Harvard in support of the proposition of subjecting the student "to a certain minimum of mathematics and languages" to test his probable aptitudes and tastes, the author proposes to offer an analysis that is to be continued in the next number.

The German Quarterly

The five major contributions of this number are: (1) "Realia in American Modern Language Instruction" by J. Alan Pfeffer, who attempts to present "the historical aspects of the theory and practice of the place of realia in our modern language instruction," observing that the origins of the realia questions are to be sought in the minds of the direct-method champions, and concluding with the mild lamentation, "how can we possibly hope to attain any definite cultural objectives if chance is to remain the dominating factor in the teaching of realia?" The "visual cultural aids" enumerated include: flags (!), posters, pictures, stamps, coin and paper money, wedding invitations, theater programs, menus, cooking recipes, kitchen utensils, patterns for costumes, dolls, hairdresses, wooden shoes, etc. etc. I should add gratuitously a copy of *Kleider machen Leute*; (2) "Hans Carossa, der Erbe Stifters" by Leo Hertel, who characterizes Carossa "ein Dichter der Echtheit und Einfachheit, der Wahrheit und Tiefe" and reprints some 45 lines from his poetry; (3) Waldo C. Peebles' "Test on German Life and Culture . . . suggested by a similar one for French," an array of 100 questions some of which would not have been tolerated by the advocates of the art of questioning a generation ago, for example, the "who-wrote" type, e. g. Who wrote *Faust*? *Wilhelm Tell*? *Die Lorelei*? *Im-*

*Newly elected.

mensee? Grand Hotel? Das Edle Blut? Die Harzreise? Werther? Other random questions are: What Swedish king invaded Germany during (sic!) the Thirty Years' War? What native of Frankfort founded a great European banking house? Name the best known living German scientist. The present German Reich is called: (select one) 1. first; 2. second; 3. third. The test is all nicely provided with norms for measuring whatever it is supposed to measure. I for one am not persuaded that a student making the upper quartile, or 100% for that matter, in this test actually deserves a higher grade in "German Life and Culture" than one who can write a brilliant three-page essay on the well-known topic: Wann und wo und mit welchem Erfolg ist was geschehen? (4) Ruth J. Hofrichter's "A mystic's view of woman", an analysis of Christian Morgenstern's views of "woman and love" with some 100 lines from his lyric poetry; and (5) E. Heyse Dummer's readable essay "Goethe im gesellschaftlichen Verkehr."

The Journal of English and German Philology

Two articles of interest to the student of German are (1) Allen W. Porterfield's essay "Goethe and Tieck: a study in dramatic parallels" comparing the *Triumph der Empfindsamkeit*, the origin and significance of which the author believes has not been adequately dealt with, and Tieck's *Prinz Zerbino*, "an almost perfect case of dramatic parallel," each reflecting the age in which it was written the *Triumph* 1750-1775, *Zerbino* 1795-1800; and (2) Percy Matenko's analysis of Tieck's diary fragment of 1803 and his Novelle *Eine Sommerreise*, proving that the fragment furnishes the basic source of the Novelle.

Modern Language Journal

Surveying aims of modern foreign language teaching and comparing methods, Marcy S. Powell draws a number of sane conclusions. Many teachers, the author observes, use a combination of the "traditional" and the "direct" methods, "and there is no valid reason for assuming that they must be mutually exclusive." The first attainable aim is a fluent reading knowledge and an elevation of literary taste. — The current number of the *Journal* is continuing its annual lists of Ph. D. degrees conferred and, as a result of numerous requests, promises to fill the gaps between 1929 and 1934.

Modern Language Notes

This number contains a review by E. H. Zeydel of R. Minder's *Die religiöse Entwicklung von K. P. Moritz auf Grund seiner autobiographischen Schriften*, and some 50 German book notices.

Der Auslandsdeutsche Heft 12

An der Spitze dieses Heftes erscheint der Bericht: „Meine Reise nach den Vereinigten Staaten von Amerika“ ein Vortrag gehalten zu Stuttgart, von Oberbürgermeister Dr. Karl Strölin, Präsident des Deutschen Ausland-Instituts. Der Anlass für diese Reise war der Deutsche Tag in New York, wo Dr. Strölin über das Thema: „Wir bauen auf“ sprach. Der Redner, der nebst New York auch Washington, Baltimore, Buffalo, Detroit, und Chicago besucht hatte, schließt mit den Worten: „Es war unverkennbar und für mich der stärkste Eindruck meiner Reise, daß unter dem Einfluß der Leistungen in Deutschland sich die Stimmung in den Vereinigten Staaten im ganzen zu gunsten Deutschlands zu wenden beginnt.“ — Unter der Überschrift „Dem Gedenken unserer Toten“ bringt das Heft eine Würdigung des vor kurzem in St. Louis verstorbenen Priester-Dichters Johannes Rothensteiners. Als mahnendes Vermächtnis weist das Blatt auf Rothensteiners Bekenntnis zur Deutschheit: „Doch der uns ehrlich deutsch gemacht, Gott will, daß deutsch wir bleiben.“

Zeitschrift für Deutschkunde 1937 Heft 1

Erwähnt seien nur zwei Beiträge: „Der Weg zur volkhaften Dichtung der Gegenwart”, ein Vortrag gehalten bei der 16. Deutschkundlichen Woche in Danzig von Franz Koch, und Heinrich Meyers „Deutschunterricht an amerikanischen Universitäten.”

Neue Bahnen 1937 Heft 1

Die vorliegende Nummer, die sich als Severin-Rüttgers-Heft bezeichnet, widmet diesem „Wegbereiter einer neuen deutschen Erziehung,” anlässlich seines 60. Geburtstages eine Reihe von Beiträgen darunter: Karl Zaum „Severin Rüttgers”, K. Reumuth „Volkhafte und volkstümliche Bildung”, Auszüge „Aus den Aufsätzen von S. Rüttgers”, und Lilly Fink „Über Schaffen und Lernen im Unterricht”. Das Heft bringt auch über 20 Bücherbesprechungen.

University of Wisconsin.

—*John Paul von Grueningen.*

BÜCHERBESPRECHUNGEN

Romantik in Wesen und Prosadramen Gerhart Hauptmanns. Von George A. Stoecklein. 159 Seiten. Philadelphia, 1935.

Gerhart Hauptmann: Der arme Heinrich. Edited by Walter A. Reichart and Philip Diamond. XLIV and 146 pages. F. S. Crofts & Co., New York, 1936.

Hauptmann Studien, 1. Band. Von Felix A. Voigt. Breslau, 1936, 147 S.

Mit der Errichtung der nationalsozialistischen Regierungsform in Deutschland, setzte — um die Börsensprache zu gebrauchen — eine Gerhart Hauptmann Baisse in Deutschland ein. Die Hauptmann-Philologie ruht. Vielleicht kein bedauernswerter Zustand. Denn nur die Forscher, die sich nicht nach literarischen Konjunkturen richten, sondern dem Dichter weiterhin Liebe und Interesse entgegenbringen, befassen sich öffentlich mit Hauptmann und seinem Werk. Amerika hat zum Verständnis Hauptmann schon viel beigetragen und wird hoffentlich in seinen Bemühungen nicht ermüden. Es ist deshalb eine große Genugtuung zwei Bücher zu erwähnen, auf welche die amerikanische Hauptmann Forschung stolz sein darf.

„Romantik in Wesen und Prosadramen Gerhart Hauptmanns”, nennt sich eine Philadelphier Dissertation von George A. Stoecklein. Der Verfasser versucht klarzulegen, daß Gerhart Hauptmann in der Uranlage ein Romantiker ist und führt den Leser durch das Leben Hauptmanns bis zum Jahre 1889. Dann läßt er die naturalistischen Werke sprechen, um aus ihnen die Mittel zu holen, um seine These zu beweisen. Mit großem Geschick hat Stoecklein sein Buch aufgebaut, bringt viel Neues, gibt ersprießliche Anregungen und bietet dem Hauptmann Liebhaber ein schön und verständnisvoll geschriebenes Buch. Wenn wir dem Verfasser nicht in allen Schlüssen folgen können, so liegt das eben an einer verschiedenen Auffassung, die wir von dem Dichter haben.

Ebenso zu beglückwünschen sind Walter A. Reichart und Philip Diamond, die Hauptmanns deutsche Sage „Der arme Heinrich” für amerikanische Studenten herausgegeben haben.

Die Einleitung, 44 Seiten lang, besteht aus einer guten Einführung in das Werke des Dichters, gibt ausreichende Erklärung vom geschichtlichen Hintergrund des Dramas und geht genügend auf das Drama und seine Vor-

lagen ein. Der Text selber zeichnet sich durch guten Druck aus. Allerdings fehlt das Personenverzeichnis im Rezensionsexemplar, auch hätten die Zeilen fortlaufend gezählt werden können. Die Anmerkungen sind gut, klar und vollständig. Das Buch scheint als Lesetext gedacht zu sein, und die Verfasser haben die so häufig schnell zusammengeschriebenen Fragen und Übungen in wohltuender Weise ausgelassen. Das Vokabular beschränkt sich auf Wörter, die erst dem Studenten des zweiten Jahres Schwierigkeiten machen: ein dankenswerter Schritt.

Wir können unsere Ausführungen nicht schließen, ohne auf die Veröffentlichungen von Felix A. Voigt in Breslau hinzuweisen, der als einer der wenigen Hauptmann Forscher unentwegt weiter gearbeitet hat. Seinem 1935 erschienen Buche „Antike und antikes Lebensgefühl im Werke Gerhart Hauptmanns“ folgte 1936 der erste Band der „Hauptmann Studien“, darin Voigt die Anfänge von Hauptmanns dichterischem Schaffen klarlegt, über den dritten Akt von „Hanneles Himmelfahrt“ berichtet und sein Buch mit Neuabdrucken von früher publizierten Beiträgen über den „Helios“ und das Motiv der Insel der Seligen abschließt.

Weiterhin ist die erste Ausgabe eines Gerhart Hauptmann Jahrbuches erschienen, die aber dem Verfasser dieser Besprechung noch nicht zugestellt worden ist.

Da die große Hauptmann Bücherei von Max Pinkus aus Neustadt (Oberschlesien) jetzt in den Besitz der Breslauer Staats- und Universitätsbibliothek übergegangen ist, wird wohl Breslau im Laufe der Zeit die Zentrale der Hauptmann Forschung werden.

University of Wisconsin.

—Hermann Barnstorff.

Richard von Kraliks Erneuerung altdeutscher Dichtung. Von Edith Raybould. 1934. 144 Seiten. In Kommission beim Österreichischen Bundesverlag für Unterricht, Wissenschaft und Kunst. Wien I.

Die vorliegende Arbeit ist eine Doktordissertation der Universität Freiburg in der Schweiz vorgelegt von einer Engländerin. Die Anregung zur Arbeit ging von Professor Wilhelm Oehl aus. Richard von Kralik kann mit gutem Rechte der geistige Vater des heutigen Österreich genannt werden. Durch mehr als vierzig Jahre war sein Haus ein Mittelpunkt im geistigen Leben Wiens. Es war nicht nur ein Treffpunkt für die alte Garde nach dem Zusammenbruch der Doppelmonarchie, sondern auch „ein lebendiger Herd für die Jugend.“ Richard von Kralik war Kulturpolitiker, Ästhet, wissenschaftlicher Liebhaber und Literat. Er interessierte sich besonders auch für die großen Zyklen altdeutscher Dichtung und verwandte viel Mühe darauf, sie sprachlich zu erneuern. Frl. Raybould zeigt nun, auf welche Weise diese Erneuerung durchgeführt wurde. Gleich zu Anfang stellt sie fest, Kraliks Erneuerungsmethode sei keine gelehrt-kritische, sondern eine romantisch-poetische, halb poetisch und halb wissenschaftlich. Die Untersuchung war nicht leicht. Aber die Verfasserin hat ihre Aufgabe auf das Beste gelöst. Die Darstellung ist sehr klar und zeugt von gründlicher Kenntnis altdeutscher Literatur und der neuzeitlichen geistigen Entwicklungen Deutschlands und Österreichs.

In einem ersten Abschnitt werden wir mit der Persönlichkeit Kraliks, seinem Kulturprogramm, seiner romantischen Einstellung, bekannt gemacht und erfahren dadurch, wie er den Weg zur altdeutschen Dichtung fand. Kralik ging vom äußersten Radikalismus aus. Doch erfuhr seine revolutionäre Einstellung allmählich eine gründliche Umwandlung, und das konservative Element brach sich Bahn. In der kritischen Zeit seines Lebens (1880 bis 1895) verkehrte er in Kreisen, aus deren Gedankenwelt die Theorien des

Nationalsozialismus zum guten Teil hervorgegangen sind, und man findet viel davon in seiner damaligen Einstellung. Schließlich kehrte er dann aber doch ganz zum Katholizismus zurück und wollte nichts wissen von einem Gegensatz von Katholizismus und deutschem Nationalgefühl. Sehr stark wurde Kralik von Görres beeinflußt. Beiden ist das Streben nach einer einheitlichen Kultur gemeinsam, die sie durch ihre sagengeschichtlichen Arbeiten zu festigen suchen. „Nicht aus ästhetischem Interesse vertiefen sich Görres und Kralik in die deutsche Vergangenheit, sondern weil sie hier die wahren, wirk samen Mittel zur Erreichung ihrer großen Kulturräume zu finden hoffen“ (S. 24).

In einem zweiten Abschnitt (S. 30-44) wird untersucht, inwiefern Kraliks ästhetische Anschauungen auf die Erneuerungen einwirkten. Infolge seines Dranges nach Einheit, eines zusammenfassenden Universalismus, haben seine Hauptwerke alle zyklischen Charakter und sammeln verschiedenste, oft weit auseinander liegende Elemente zu einer neuen Einheit zusammen. Besonders auffallend sei diese zyklische Auffassung in seiner Darstellung der Sage. Kralik schätzt das Epische. Für ihn ist das Epos die höchste Kunstgattung überhaupt. Mit Entschiedenheit wendet er sich daher gegen die Auffassung des Romans als des modernen Epos. Nur ein Nationalepos kann nach ihm die Grundlage einer nationalen Literatur sein. „Auch wir müssen die Epik, die in der Nibelungen- und Gudrunusage gipfelt, als den Stamm erkennen, von dem aus alle Weiterentwicklung zu gehen hat“ (S. 36). Aber das Nibelungenlied war Kralik zu lückenhaft, zu spezifisch mittelalterlich, um jetzt noch Gemeingut des Volkes zu sein. Daher erblickt er im Nibelungenlied keinen Abschluß, sondern nur eine Etappe in der Entwicklung der deutschen Heldenage. Die Entwicklung wurde aber durch den Humanismus unterbrochen. Von solchen Gedanken getrieben, machte sich Kralik daran, die Gesamtheit der Sage zu einem Volksbuch zusammenzudichten. Literarhistorisch der interessanteste Teil von Kraliks Erneuerungsarbeit sind aber die Mysterien. Hier zeigte er sich als Bahnbrecher. Vor vierzig Jahren wurde er der Vorläufer und Begründer der seither so beliebten Neugestaltung altdeutschen Dramas. Kraliks Weihnachtsspiel wurde zum ersten Male 1893 im Großen Musikvereinssaal in Wien mit einem reinmittelalterlichen Text aufgeführt und erzielte einen schlagenden Erfolg. Dieser Erfolg führte dann zu einer Reihe von Aufführungen Kralikscher Festspiele. Die Aufführungen des „Großen Welttheaters“ in Salzburg und Einsiedeln sind eine Fortsetzung von Kraliks Arbeit.

Der ganze zweite Hauptteil der Arbeit von Frl. Raybould befaßt sich mit Untersuchungen zur Technik der Erneuerungen, wobei nacheinander das Götter- und Heldenbuch, das Drama (Osterspiel, Weihnachtsspiel, Pfingstspiel und das Weltgericht) sowie kleinere Erneuerungsarbeiten (Gralsage, Goldene Legende, Minnesang usw.) zur Sprache kommen. Von andern Bearbeitungen alter Stoffe, die im 19. Jahrhundert erschienenen (z. B. Simrocks Übersetzungen), unterscheidet sich nach Raybould (S. 132 f.) Kraliks Werk in drei Punkten: 1) Kralik versucht, die alte Dichtung als lebenden Wert in die Literatur einzuführen; 2) seine Erneuerungen haben einen einheitlich geschloßenen und doch zyklisch ausgedehnten Charakter; 3) die Form ist völlig traditionell.

Die Verfasserin behandelt ihren Stoff mit warmer Anteilnahme, aber doch mit kritischem Auge, und das ist gerade der große Wert dieser Arbeit. Während bisher über Kralik meistens nur Leute berichteten, die entweder ganz für ihn oder ganz gegen ihn waren, so haben wir hier die Darstellung einer Person, die in gerechter Kritik gelten läßt, was gut ist, und beim richtigen Namen nennt, was zu verurteilen ist. Die Schlußstelle in Frl. Ray-

boulds Arbeit verdient, hier abgedruckt zu werden: „Hätte man eine Ahnung von der genauen und erschöpfenden Arbeit, die Kralik in seine Erneuerungen hineingelegt hat, von der getreuen und ausführlichen Wiedergabe sämtlicher Quellen, die hier zu finden ist, so würden diese Werke mehr gelesen und geschätzt werden. Mancher könnte sich durch sorgfältige Lektüre des Götter- und Heldenbuches und der Mysterien eine erschöpfende Kenntnis vom Inhalte des altdeutschen Epos und Dramas, ja von der gesamten mittelalterlichen Begriffswelt verschaffen, ohne sich selbst durch die zerstreuten und oft ungenießbaren Quellen durcharbeiten zu müssen.“

Götter und Helden der Frühgermanenzeit. Eine Ergänzung zu Aschendorffs Lesebuchwerk. Aschendorffsche Verlagsbuchhandlung, Münster i. W., 1935. 52 Seiten. Preis: 75 Pfg.

Das Heft enthält: I. Übersetzungen aus altnordischer Poesie und Prosa: 1) Das Wielandslied, 2) Das Bjarkilied, 3) Aus der Völuspá, 4) Aus den Hávamál (Sittengedichte), 5) Gislis Tod, 6) Der Mordbrand. II. Folgende Aufsätze: 1) Gustav Wenz, Die Urgermanen in der Bronzezeit, 2) Wolfgang Stammler, Germanisches Führerideal, 3) Gustaf Kossinna, Germanendarstellungen in antiker Kunst, 4) Hans Naumann, Altgermanischer Stil in Dichtung und Ornamentik.

The Double Preterit Forms *gie-gienc, lie-liez, vie-vienc in Middle High German* by Arthur Lewis McCobb. (*Hesperia. Schriften zur germanischen Philologie*. Herausgegeben von Hermann Collitz. Nr. 11). Göttingen, Vandenhoeck and Ruprecht, and Baltimore, The Johns Hopkins Press, 1936. 68 pages. Price: RM 3.—.

The purpose of this study is to show the extent of the use of the double preterits of the verbs *gehen*, *lassen*, and *fangen* in Middle High German. McCobb's teacher, the late Professor Collitz, had previously shown that *lie* was the original short form, and that *gie* and *vie* were analogical formations after *lie*. He had also discovered that in the *Wiener Genesis* the short form is usually found before a word beginning with a consonant, the long form before a word beginning with a vowel, and both forms occur under the protection of the rhyme. McCobb now shows how far this rule is valid for the later MHG literature, and he determines the dialect in which the short forms are most frequently used.

By means of a most thorough and painstaking method, presenting material and results in a lucid exposition (tables), the author comes to the following conclusions: 1) In the MHG of the 12th century OHG *gienc, liez, vienc* had to a large extent been replaced by *gie, lie, vie*. 2) The rule first observed in the *Wiener Genesis* is followed almost without exception by Hartmann in the *Erec* and *Iwein*, by Gottfried, Konrad von Würzburg, and is recognized by Rudolf von Ems. 3) The short forms were most frequently used in Bavarian. 4) The smallest percentage of short forms is found in Middle German. 5) At the beginning of the 14th century the use of short forms declines.

This publication is a worthy memorial for its author who died in 1921. Prof. W. Kurrelmeyer of Johns Hopkins University added a "Foreword".
University of Wisconsin. —Alfred Senn.

Kleine Einführung in die Charakterkunde. Von H. Rohracher. Zweite, verbesserte und erweiterte Auflage. 12 Abbildungen. Leipzig und Berlin, B. G. Teubner, 1936. 154 S. Kartoniert RM 2.80, Auslandpreis RM 2.10.

In diesem Büchlein will d. V. eine Übersicht über den gegenwärtigen Stand der Charakterkunde geben. Für ihn ist Charakter die seelische Ei-

genart des Einzelmenschen, und die Charakterkunde hat die Aufgabe, die Eigenart des Einzelmenschen zu untersuchen. Es werden zunächst die naturwissenschaftlich begründeten Charaktersysteme von Kretschmer und Jaensch behandelt, woran sich eine Darstellung der philosophisch begründeten Charaktersysteme von Klages und Spranger schließt. Im letzten Teile finden wir eine gute Darstellung des Einflusses, den Vererbung, Geschlecht, Umwelt, Erziehung und Schicksal auf den Charakter ausüben. Das Buch ist klar und übersichtlich und eine gute Einführung in die Charakterkunde.

Charakterologie. Von Dr. Paul Helwig. 12 Abbildungen. Leipzig und Berlin, B. G. Teubner, 1936. 295 S. Gebunden RM 8.60, Auslandpreis RM 6.45.

In der Absicht, eine Übersicht über die moderne Charakterologie zu geben, geht d. V. von der Seele aus, die für ihn nicht ist, sondern tut. Zunächst finden wir eine übersichtliche Darstellung der wichtigsten Charakterologien, die sich durch eine fesselnde Sprache auszeichnet. Eine Würdigung und Kritik jedes Systems arbeitet das Wesentliche heraus, was das Wertvollste des sehr empfehlenswerten Buches ist.

Das Volksschulalter. Von Dr. Ernst Broermann. 1. Band: Das Grundschulalter, 2. Band: Das Oberstufenalter. Paderborn, Ferdinand Schöningh, 1935. 157 und 224 S. Kartonierte RM 3.60 und 5.00, gebunden RM 6.30 und 4.80.

Das für Studenten und Volksschullehrer bestimmte Werk betrachtet das Volksschulalter in charakterologischer, sozialpsychologischer und pädagogischer Beleuchtung. Es bemüht sich, die pädagogischen Maßnahmen in psychologischer Begründung zu sehen und die Ergebnisse der modernen Wissenschaft in den Dienst der Praxis zu stellen. Die fesselnde Darstellung bringt soviel aus der praktischen Arbeit des Verfassers als Volksschullehrer und Lehrerbildner, daß es gewiß seinen Zweck erfüllen wird.

Alte deutsche Bauernweisheit. Gesammelt und bebildert von Hans Wegener. Leipzig, J. J. Weber, o. J. 63 S. Pappband RM 0.90.

Das schmucke Bändchen ist Band 2 der schon gut bekannten Weberschiffchen-Bücherei. Unter 9 Überschriften ist in schlachten Worten und Versen uralte und tausendfach bewährte Weisheit aufgezeichnet. So manches könnte gut statt der oft gedankenlosen Sätze in unsren Sprachbüchern gebraucht werden. Die netten Zeichnungen erhöhen den Wert des zu Geschenk- und Prämienzwecken geeigneten Büchleins.

University of Rochester.

E. P. Appelt.

Deutsches Dichten und Denken von der Aufklärung bis zum Realismus, Karl Vietor. (Deutsche Literaturgeschichte von 1700 bis 1890) Sammlung Goeschen Band 1096; 156 S. Verl. Walter de Gruyter, Berlin und Leipzig 1936.

This excellent little volume has a twofold purpose, it serves as an introduction as well as a summary of one of the most important periods in the history of German letters. Prof. Vietor wrote a book that will enable the student of German Literature to understand and to evaluate that age from a point of vantage that has so far been reserved to the "Geisteswissenschaftler." Here that kind of metaphysical criticism so popular with German scholars for the last decades has been divested from its mystical paraphernalia. It is clearly shown that this method can also be applied to works intended for a wider public than merely a restricted group of highly specialized scholars who happen to be "in the know."

Quite obviously the main difficulty the author had to cope with was how to bring so broad a subject into the narrow limits of a sizable Goeschen Band. Only Prof. Vietor's unrivalled gift of always finding the apposite word or phrase rendered that possible. But what strikes one above all with overwhelming force is his piercing judgment and his never failing candour. Due to his individual yet never arbitrary approach he was unable to discuss here a number of authors and movements that are frequently dealt with much more summarily in similar works of decidedly greater bulk. The author reveals moreover his intimate acquaintance with all the topics and resources of modern literary criticism. Owing to this ability he is in a position to discuss for example the "Biedermeier" period for the first time anywhere as an organic part within the framework of the history of German thought during the Nineteenth century.

In an absorbing manner the book takes the reader from the beginning of the 18th century down to the time of Gottfried Keller and Theodor Storm. It goes without saying that most of the space should be devoted to the chapters on German Idealism, the Classical and the Romantic periods. It is pointed out that at the beginning of the 18th century the intellectual life of Germany was given over to the "Middle class." Then the author continues to describe how this class rose and its decline during the latter half of the 19th century; a growth and a waning strikingly reflected in the literature produced during that time. It is, of course, quite impossible to give here an adequate summary of this work which cannot be praised too highly for it goes to "the root of the matter or of the spirit which is the matter."

Columbia University, New York City. —Carl Speth, Jr.

Langenscheidts Deutsche Lesehefte, Langenscheidtsche Verlagsbuchhandlung, Berlin-Schöneberg.

Wer sich eingehender mit dem Gedankengut der nationalsozialistischen Bewegung in Deutschland, wie es in der Vergangenheit angesponnen und in der Gegenwart entwickelt wurde, beschäftigen will, greife zu „Langenscheidts Deutsche Lesehefte“, die in geschmackvoller, handlicher Form zu geringem Preise viel Gutes bringen. Was große Männer der deutschen Vergangenheit dem deutschen Volke von heute zu sagen haben, nachzuweisen, wie alle großen deutschen Bewegungen organisch in dem Gedankengut deutscher Geschichte, Dichtung und Philosophie begründet lagen, diese Aufgabe stellt sich diese neue Bücherreihe. Mit nicht geringer Verwunderung stellt man bei der Lektüre der Lesehefte fest, daß der Nationalsozialismus sich auf Herders Gedankengänge über Volk und Volkstum beruft, daß er auf rassische und ihm verwandte geschichtliche Erkenntnisse in Goethes Denken hinweist, wie von Walter von der Vogelweide, über den deutschen Mystiker Meister Ekkehard bis zur Reformation, von Luther über die großen Dichter und Philosophen des 18. Jahrhunderts bis auf Richard Wagner und Nietzsche, selbst von Lagarde und dem „Rembrandtdeutschen“ der Kampf der deutschen Seele gegen Überfremdung und Selbstentfremdung geführt worden ist. Bisher sind erschienen:

Lagarde als Künster des Dritten Reiches, 40 S., 40 Pf.

Jahn, Deutsches Volkstum, 72 S., 70 Pf.

Luther als politischer Erzieher der Deutschen, 60 S., 60 Pf.

Herder und die deutsche Volkswerdung, 64 S., 60 Pf.

Richard Wagner und die deutsche Volkheit, 72 S., 70 Pf.

Langbehn, ein deutscher Seher, 70 S., 70 Pf.

Arndt, Die Grundlagen des neuen Deutschland, 64 S., 60 Pf.

Friedrich Schiller als Politiker, 109 S., 1.— M.

Deutschland in seinen Kolonien, 75 S., 75 Pf.

—R. O. R.

Die Jugend des Königs Henri Quatre, Heinrich Mann, Querido Verlag, Amsterdam, 1935.

Not Louis XIV or Napoleon, the most imposing figures of French history, but Henry IV is the French ruler dearest to Frenchmen. Yet, although many have been written, no distinguished biography of him exists. The most recent work of Heinrich Mann, "Die Jugend des Königs Henri Quatre," steps into the breach for the period up to Henry's becoming king. Mann, as an author, not a scholar, has not written a work for historians, but rather a literary and imaginative interpretation. He says of the poet d'Aubigné in "Henri Quatre" and might well be speaking of his own role in creating the book:

"Er begann zu weissagen, was Coligny und seine Frau gesprochen hatten. Da Agrippa ein Dichter war, konnte er die nächtliche Unterredung der beiden Gatten berichten, als wäre er zugegen gewesen." (p. 116)

Nine larger sections divide the book. The first three show the young Henry tending toward the Louvre in Paris. The next three describe him practically a prisoner at the court of France, and the first of these, heaviest section of all, recounts both his wedding with the king's sister and the massacre of his followers on the night of the Saint Bartholomew. In the last three, Henry, escaped from Paris, unites the provinces of the south and fights for the throne. Only in retrospect does the book reveal such architectural clarity of large outward development. Title headings over brief divisions within the larger sections emphasize single situations and colorful events. The author, apparently in order to transcend the complexity of outward happening, summarizes at the close of each section Henry's inner moral progress. These "moralités" are set off against the rest of the book by the use of French. So much meaning had here to be compressed into short space that it was perhaps unwise even for such a stylist as Heinrich Mann to attempt the manipulation of a foreign language. In two moralités, once after Henry has failed his chance to flee the Louvre and avoid the massacre, and again after the massacre itself, Mann breaks the bonds of the third person and addresses Henry with "vous." By these two moralités especially, one is reminded of the narrator in the Piscator dramatization of "An American Tragedy," who addresses the audience to impress upon it the meaning of the play and who with pointed finger passionately reasons with the characters about their actions.

Heinrich Mann's reasoning retains after all major importance in this book. Single events fade perhaps because Mann often paints them not as happening once but as typical of many a time, or again he clouds the vividness, thus of present love, by pointing to the future when, we know, history shows that love passed and gone. The ponderous amplification of romanced biography always tends to obliterate large, clear lines and substitute personal thought and action for historical forces. Even Mann's important reasoning refers to individual wisdom or else to the politics, not of the wars of religion, but of our own day. The Catholic Liga he interprets in terms of the mass movement he knew in Germany, Catherine de Medici's use of force out of the same knowledge of the German regime, and the fate of the Huguenots from emigrant experience. Not that "Henri Quatre" is not calm and bitterly objective. We find no longer the direct accusation of "Der Hass", Heinrich Mann's book of 1933. But Mann has chosen a Renaissance subject not only for the barbaric splendor he always portrayed superbly, but also because the Renaissance was the time of Montaigne and of humanism and reason. He writes of Henry IV, not of Louis XIV or Napoleon, because

this was a ruler who learned from hardship to know humanity and wisdom:
 "A mesure qu'il approchait du trône il a fait comprendre au monde
 qu'on peut être fort tout en restant humain, et qu'on défend les
 royaumes tout en défendant la saine raison." (p. 566)

It is for this bitter, and yet believing, modern wisdom and for its literary artistry that "Die Jugend des Königs Henri Quatre" deserves to be read.

Das Unvergängliche, Erzählungen, Ernst Glaeser, Querido Verlag,
 Amsterdam, 1936.

Ernst Glaeser's first great success "Jahrgang 1902," 1929, was bitter and active. His four new stories, "Das Unvergängliche," are idyllic and pensive. The first story: my friend Karl, the teacher, loves Marynka, a Polish girl on a visit in the Rheinland. Afternoons we walk together in the vineyards. On my second visit I notice more between them. Marynka returns home. Karl plays on his harmonica the songs they knew together as the train leaves the station. The second story: as work student, I accompany an apothecary, cultured old man of the world, on a trip to fetch a surgeon for a sudden operation. It is Agnes who is dying, whom old Prätorius has loved since boyhood. But in order to pass the Abitur, he had bargained with Mehlweiss, an insignificant good student, to copy from Mehlweiss' examination answers, and the price was that Mehlweiss should take Prätorius' place unrecognized at an interview in the dark with Agnes. For fear Mehlweiss has told her of the substitution, Prätorius does not see Agnes again and she marries Mehlweiss. When she dies despite the surgeon's help, her diary tells Prätorius how she has loved him for thirty years. The third story: an unemployed mechanic, I find work for food and lodging at a peasant's. Schickedanz's wife, Johanna, although she has married the solid peasant, has a heart as restless as mine. One day as Johanna and I return from cherry plucking, we find Schickedanz fatally injured by a motorcycle accident. Johanna from the shock gives premature birth to Schickedanz's healthy son and Schickedanz dies content. Unobserved, I slip forth to the road once more. The fourth story: after two years' absence I visit Germany again and my old friend on an island in the Rhine. We drink wine together, but of one thing in our minds we do not speak. I remain alone all night in the library of eighteenth century authors, Voltaire among them, and think that, although the present is changed, my homeland Germany cannot be taken from me.

The form is simple, the sentences short: "Die Kirschen blühten. Die Früchte setzten gut an. Die Sonne war stark. Die Kirschen reiften." (p. 84) The characters also speak laconically, in accord with the silent renunciation which is the subject of each of the stories. The background of human feeling is relegated to between-the-lines. What might otherwise be trivial or sentimental, through repression looms large. Work student and apothecary sit together on the evening of Agnes' operation:

"Ein Kellner strich am Tisch vorbei.

— Herr Apotheker, noch eine Flasche?" fragte er.

— Lacrimae Christi, "antwortete der Apotheker, und bringen Sie bitte ein drittes Glas.

Bald standen sie vor uns, die Gläser, und Prätorius goß ein. Schweigend tranken wir. Manchmal stieß der Apotheker dem dritten Glase an . . ." (p. 62)

(The dots are not my addition; they are the author's analysis of feeling.)

If all mention of both eighteenth and twentieth centuries were removed, the simple style, slender subject matter and deepfelt landscape setting would

mark Glaeser's stories as just one more typical reflection of narrative technique in the Third Reich.

Karriere der Doris Hart, Vicki Baum, Querido Verlag, Amsterdam, 1936.

Vicki Baum's "Karriere der Doris Hart," offers recreation for the tired servant girl. Doris Hart is all the things ordinary girls are not and in their wildest dreams might like to be. An artist's model, our first introduction to her occurs in the naked state. She loves her Russian sculptor and he loves her, but for reasons not quite clear, he does not say so. Actually Doris earns her living as waitress in New York, for the alluring city of the skyscrapers is our first setting, although we later migrate to the Riviera, Italy, Germany, a yacht on the high seas, Africa, a dream island in the tropics. Doris has a voice and a wealthy admirer and, due to Basil's inexplicable silence, decides to pursue these other possibilities. But Basil unexpectedly intervenes at the critical moment with a revolver. Thus our heroine for the remaining three-fourths of the story is but patched together from this wound through the breast near the heart and may die at any excitement, whereas Basil sits in prison to delay the culmination of true love. In order to get him out, Doris with the lung wound rises to fame as a great opera singer, but over the bodies of her successive admirers, always Basil in her heart. The collapse on the stage at the height of her fame does not kill her, for she must be preserved to die in Basil's arms, both united on the dream island at last.

The novel is stream-lined 1936 with ideas which still sound modern and knowing: cubism, Proust, class consciousness. It is enriched with foreign words — "Basil als mit der Grandezza eines Grandseigneur," even with whole phrases of untranslated Russian, with extensive references to the operas, and, despite true love, with detailed documentation of dream island life in the tropics. Exactitude characterizes the conscientious naming of places and products, yet there is not only minute detail but also wide scope in geographic east and west, and social high and low. Doris climbs from a poor waitress until at the end: "Die letzte Vogue hatte ihr Bild in dieser Aufmachung gebracht und darunter geschrieben: Die perfekte Lady. Mrs. F. O. B., die Gattin eines bekannten Bankmannes." (p. 344) But, although the style bears the ornament both of exact local color and foreign grandioseness, it is structurally simple and often shows almost colloquial ease: "Sie hatte es vergessen gehabt." (p. 253) Utmost simplicity characterizes the psychology, yet Vicki Baum somehow always skillfully offers the true wish-dream schema.

—Lawson, Swarthmore College.

Fegfeuer. Roman von Hermann Eris Busse. I. G. Cotta'sche Buchhandlung Nachfolger. Stuttgart. 1936.

Diesem badischen Heimatserzähler etwas Gutes ins Stammbuch zu schreiben, sollte eigentlich einem Gleichgebürtigen überlassen bleiben. Denn wenn ein solcher auch von einem Propheten im eignen Vaterlande reden würde, so könnte doch er allein nur der leidenschaftlichen Heimatliebe des Erzählers gerecht werden. Da es seither kein Landsmann und auch sonst kein anderer getan hat, muß schon der Namensvetter die Abgeschmacktheit begehen, dem gleichen Namensträger die Gerechtigkeit, die ihm gebührt, widerfahren zu lassen. Denn wird Busse auch nicht so häufig genannt wie die abgestempelten Mitglieder der Dichterakademie, er ist doch ein Künstler, von dem auch Deutschlehrer im Auslande wissen sollten. Freilich, er gehört nicht zu den Menschenfischern, die auf die Höhe fahren und ihr Netz auswerfen, er

sucht sich seine Stoffe zum Erzählen nicht in der großen Geschichte, er wählt sich auch nicht die Großen der Erde als Charaktere; er redet im Grunde am liebsten nur von der badischen Heimat, von der badischen Kunst und von den badischen Bauern. Das ist sein Gartenland, das hat er sich abgesteckt, da hegt und pflegt er Boden, Blumen und Bäume seit Jahren, lange ehe es Mode war und angeordnet wurde, sich für Rassen, Sippen und Heimat zu interessieren.

Auch der vorliegende Band ist ein Gebinde aus diesem Garten. Wie in den meisten früheren Werken wird auch hier ein Stück badischen Landes geschildert mit einer Wonne und Inbrunst, daß auch der, dem Kaiserstuhl, Freiburg und Breisgau nur aus Besuchen und Reisen bekannt sind, tiefes Heimweh nach dieser trauten, freundlichen Gegend fühlt. An diesem Heimatland gibt's nichts zu kritisieren. Das ist Besitz von den Altvordern her, an dem man nicht mäkelt. Die Natur dieser Heimat ist so voller Wunder, ihr Wesen und Weben so tief, ihr stetiges Sterben und Auferstehen so bedeutungsvoll und inhaltsreich, daß man nur mit Liebe und Ehrfurcht an sie denkt oder von ihr redet; wie eine Gottesmutter verehrt man sie und bringt ihr stille Anbetung dar.

Diese Heimat aber ist in ihrer stillen Größe nicht sich selbst genug; sie webt und wirkt dauernd an den Menschen, die in ihr leben, besonders in ihrer Natur voll Waldesrauschen und Wiesenduft. Mit den Großstadt-menschen kann sie nichts anfangen, sie sind sich alle gleich, sie haben alle die gleiche Heimat. Aber die Bauern, naturverwachsen und heimatnah in ihrem ganzen Dasein, bannt sie und formt und bildet sie. Die Bauern tragen die Züge dieser großen Mutter Heimat klar und unverkennbar im Antlitz, zeigen ihre Eigenart in Gang und Gebahren. Es gibt unter ihnen Böse und Gute, Schöne und Häßliche, Fleißige und Faule, aber von Natur schlecht oder verdorben kann keiner von ihnen sein, denn sie tragen alle in sich das heilige Mysterium der Heimat. Darum steht auch der Dichter nicht über ihnen, er kann von ihnen nur reden als von Seinesgleichen. Die Gebrechen des einzelnen muß die Gesamtheit tragen, denn die Sünde des einen ist ihrer aller Sünde. Wo immer unser Erzähler davon reden muß, da fühlt man ihm ab, daß es ihm ernst ist mit dem Gebot: Einer trage des andern, besonders des Heimatgenossen, Last. Er erzählt und redet von diesen Bauern seiner Heimat, als dürfe er sich nicht nur ihrer Erfolge freuen, sondern als trage er mit ihnen die Verantwortung für ihre Schwächen, ihr Unrecht und ihre Verfehlungen. Man hat wohl zuweilen den Eindruck, als sei er nicht streng genug mit ihnen, als würde den Mischlingen und Heimatlosen zuviel Schuld aufgeladen, als müßten gerade sie, wo immer sie sich im Badenland niederlassen, von dieser badischen Heimat besonders scharf und lange geprüft werden. Das kann aber nur Folge seiner inbrünstigen Heimatliebe sein, die auch den verfolgt, der in der Fremde der Heimat untreu wird oder gar ihr Wesen abzustreifen sucht.

Wer aber zu ihr zurückfindet, dem vergilt sie seine Liebe, denn sie hat reiche Schätze. Die Malkunst und die Musik sind wohl ihre wertvollsten. Busse hat in der Vergangenheit mit beiden geliebäugelt. Aus der Liebe zur ersten entsprossen zwei Biographien von zweien der bedeutendsten badischen Maler, nämlich Hans Thoma und Hans Adolf Bühl. Der Musik aber räumt er oft in seinen Erzählungen den vorderen Platz ein, wie in einem seiner frühesten Werke Peter Brunnenkant, so auch hier. Sein Held Linus Ebner hat hohe Begabung, kommt in Gefahr, an der Reeperbahn sein Talent zu vergeudern. Wie anderswo in seinen Erzählungen läßt er auch hier das Weib dem suchenden Manne den Weg in die Heimat zurückweisen. Sie hat ihn bald wieder. Doch so leuchtend die Heimat auch nun sein Leben wie-

der durchdringt, Licht in die dunklen Gänge vom Herzen des Mannes zu dem der Frau kann sie nicht werfen. Dies Messen der Kräfte, dies Erstarren auf der einen und das Verzichten auf der andren Seite, das sind die einzigen Mächte, die schroff und drohend sich wie schicksalsschwere Riesen höher als die Berge der Heimat emportürmen und der armen Seele Tage und Wochen voll bittem Weh und beßsem Kampf bereiten können. Unser Erzähler kennt sie; denn so verständnisvoll und überzeugend kann nur der von diesen tiefsten Schmerzen reden, der selber sie durchlebt hat. Aber er hat einen festen Glauben, nämlich den Glauben an das Gute in der Welt. Wenige werden verzehrt von der Macht des Bösen. Wie die vorliegende so klingen fast alle seine Dichtungen aus in harmonischem Zusammenklang aller angeschlagenen Saiten. Freilich, auch aus dem reinsten Harmonien kann geheimnisvoll und mahnend des Schicksals schwerer Mollton klingen. Hören müssen wir darauf und ihn hinein verweben in den Tonsatz unsres eignen Lebens. So zieht unser Dichter aus dem Anschauen und Erleben der Kunst zugleich tiefe Mahnungen und Lehren für das Leben.

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—A. Busse.



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